

JULIA TREVELYAN OMAN

The Laskett
Much Birch

(4/42/16332)

(1930)

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Metals.

C.C. Oman's

reviews inserted.

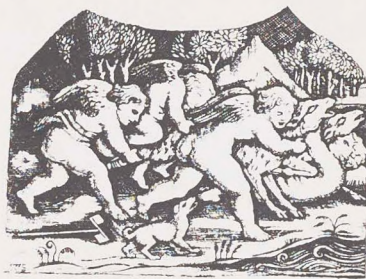
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Medieval Art

English Mediæval Enamels. By M. CHAMOT. (Ernest Benn. 7s. 6d.)

The Interrelation of the Fine Arts in England in the Early Middle Ages. By M. DICKENS WHINNEY. (Ernest Benn. 7s. 6d.)

These books appear at a moment when, thanks to the English Mediæval Art Exhibition, unique facilities are afforded for the subjects of which they treat.

Despite the amount which has already been written on mediæval enamels, it is only now becoming evident how much more research is needed. The outline of the history of enamelling on the Rhine and the Meuse and at Limoges is now fairly clear, though shorn of the picturesque detail which filled so much of the pages of earlier writers. On the other hand the development of champlevé enamelling in Spain and in Northern France has hardly been touched and the same would have to be said of England if it were not for the work of the late Mr. H. P. Mitchell. Miss Chamot's essay reproduces in a handy form much of what he wrote as magazine articles, amended in the light of more recent research, and enlarged by the addition of material which he is known to have studied but on which his death prevented him from reaching a final conclusion.

It is a pity that the format of the series to which this book belongs does not seem to have allowed the author to devote more text and plates to the works of the fourteenth and fifteenth century. Despite this, the book should have a ready welcome.

The close relationship between the various arts in England in the early middle ages is a fact which has never really been disputed since mediæval studies began to awaken interest a century ago. Miss Whinney's task is, therefore, not so much to establish her case but to discriminate in the evidence with which she illustrates

it. This she has done quite safely by collecting references to her subject from the writings of many leading authorities on English Mediæval Art. C. C. OMAN

UNIVERSITY COLLEGE (LONDON) MONOGRAPHS
ON ENGLISH MEDIÆVAL ART

Edited by

TANCRED BORENIUS, Ph.D., D.Lit.,

*Durning-Lawrence Professor of the History of Art
in the University of London*

II

ENGLISH MEDIÆVAL ENAMELS

UNIFORM WITH THIS VOLUME

ST. CHRISTOPHER IN ENGLISH MEDIÆVAL
WALLPAINTING. BY H. C. WHAITE

THE INTERRELATION OF THE FINE ARTS
IN ENGLAND IN THE EARLY MIDDLE
AGES. BY M. DICKENS WHINNEY

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ENGLISH MEDIÆVAL ENAMELS

By M. CHAMOT



*With
Fifty-three Illustrations
in Collotype*

LONDON
ERNEST BENN LIMITED
BOUVERIE HOUSE, FLEET STREET
1930

465



EDITOR'S PREFACE

The extent to which the art of enamelling was practised in Mediæval England has long been a subject of speculation among students. Among those who have contended that much enamelling must have been done in England during the period in question, one of the first was the late Mr. Starkie Gardner, the strength of whose claim was, however, somewhat vitiated by too great a readiness to assume an English origin even for pieces which clearly must have emanated from Continental ateliers. Subsequently, that great scholar, Mr. H. P. Mitchell—whose premature death in 1926 was such a blow to the studies of English Mediæval Art—directed much attention to the question of English Mediæval Enamels. It is interesting to recall that in his article, "English Enamels of the Twelfth Century," published in the *Burlington Magazine* of October 1925, Mr. Mitchell wrote:

"The title at the head of this article may cause some surprise among students of enamels. They are familiar with Champlevé enamels of this period produced on the Rhine, or in the valley of the Meuse, or at Limoges—but the suggestion of such work having been produced in England still seems somewhat daring. Yet there is nothing inherently improbable in the notion; rather, as we shall see, the contrary is unlikely. If it is objected that we have no knowledge of the existence of such work, the answer is supplied by the lament of a distinguished French antiquary, that the history of the decorative arts in England has not yet been seriously studied." The very article from which this passage is quoted supplies the basis for all future study of the subject by giving a most interesting and conclusive demonstration of the English origin of the magnificent twelfth-century "Masters Plaque" (Plate 2), enamelled with a representation of the Last Judgment, now in the Victoria and Albert Museum.

The present volume is an attempt at surveying the whole field of English Mediæval Enamelling in the light of previous research and on the basis of independent observation. It is founded on an extensive first-hand acquaintance with the available material, which it groups together for the first time in a handy and accessible form; and it is sure of a welcome among students who hitherto, in important works

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of reference such as Michel's *Histoire de l'art* and G. Lehnert's *Illustrierte Geschichte des Kunstgewerbes*, have found but the scantiest allusion to the part played by England in a very important province of the Industrial Arts of the Middle Ages.

Mr. H. C. Whaite, the author of the first volume in this series of monographs, has again very kindly done a woodcut for the title-page: its design being derived from that masterpiece of cloisonné enamelling which shows England's proficiency in that technique during the ninth century, the Alfred Jewel (Plate 1A).

The publication of this volume has been rendered possible through the generous help extended by my friend Monsieur Ossian Donner, late Finnish Minister to the Court of St. James's, to whom I should here like to tender an expression of warmest gratitude.

TANCRED BORENIUS.

January 1930.

AUTHOR'S PREFACE

Though the existence of English Mediæval Enamels has been emphatically upheld by Starkie Gardner and the late Mr. Mitchell, no comprehensive list of certainly and probably English pieces existed as a basis for further research. The main purpose of the present book is to supply this deficiency. Limits of space did not permit me to deal with the translucent enamels as fully as with the earlier *champlevé* work, and the list does not extend much beyond the fourteenth century. The only object mentioned in the catalogue and not illustrated is the Anointing Spoon; no enamel remains on it at present, and it is by no means certain that there ever was any.

I have to thank the Marquess of Ailesbury for permission to reproduce the Bruce Horn, Lord Balfour of Burleigh for permission to reproduce the Kennet Ciborium, the authorities of the Victoria and Albert Museum, South Kensington, and of the Ashmolean Museum, Oxford, for permission to reproduce objects in these collections, and the Warden of New College, Oxford, for permission to reproduce the episcopal ornaments of William of Wykeham. To Mr. Joseph Breck of the Metropolitan Museum, New York, Miss Belle da Costa Greene of the Pierpont Morgan Library, New York, and Dr. Wenke of the Germanisches Nationalmuseum, Nuremberg, my thanks are due for supplying photographs and information. I am particularly indebted to the officials in the Department of Metalwork and Mr. Wace of the Victoria and Albert Museum, to Mr. Kendrick and Mr. Tonnochy of the British Museum, and to Mr. C. F. Bell, Mr. E. T. Leeds, and Mr. D. B. Harden of the Ashmolean Museum for assisting me in various ways, and to Mr. Clifford Smith for the loan of a photograph. But above all I must thank Professor Borenius for suggesting the subject to me, for much valuable help in the course of my work, and for arranging about the publication of an essay which might never have been undertaken without his teaching and inspiration.

M. C.

LONDON, *October* 1929.

TO MY
FATHER AND MOTHER

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ENGLISH MEDIÆVAL ENAMELS

One of the earliest references to enamelling in literature appears to point to Britain as the place where the art was then practised. It is the well-known passage in Philostratus (*Icones*, Lib. I, imag. 28) where, in describing a boar hunt, he thus alludes to the enamelled horse-trappings: "They say that the Barbarians who dwell in Ocean pour these colours on heated bronze, and that they adhere, become as hard as stone and preserve the designs that are made on them." Some French writers have tried to prove that the country referred to was Gaul, but it is on the whole more likely that Britain was intended, especially since the finest specimens of early champlevé enamel on bronze have been found in this country.* The British Museum has many fine examples of horse trappings and shields decorated with enamel dating from about the time of the Roman Conquest. Under the Romans the technique spread and the range of colours was increased, but it is possible that Britain still retained a reputation for such work at the time when Philostratus was writing in Rome (*circa* A.D. 200).

These early enamels do not fall within the period under discussion, but their existence is at least a proof that the champlevé technique was established in this country from the earliest times. The Anglo-Saxon invasions, while introducing new processes, did not put an immediate stop to it, as is proved by another group of enamels, peculiar to England. A number of enamelled escutcheons attached to bronze bowls, now in the British Museum, have been found in various parts of the country in burials of the sixth and seventh centuries. The designs are Celtic rather than Saxon and the technique is very delicate champlevé.† In some of the discs, Christian symbols occur, but it is extremely difficult to determine the place of their manufacture, beyond the fact that they were the work of the British as distinct from the Nordic population.

The conquering Teutonic tribes brought a new technique into the country. Their cloisonné jewellery, consisting of thin gold bands soldered edgewise to a base, generally also of gold, and set with flat garnets, was the foundation of the later process of cloisonné enamel. In

* See British Museum *Guide to Early Iron Age Antiquities*, 1925, p. 102.

† See British Museum *Guide to Anglo-Saxon Antiquities*, 1923, pp. 78-80.

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some cases glass paste was used instead of garnets, and eventually powdered glass was placed in the cells and fired in order to fix it.

The most important example of cloisonné enamel, certainly of English origin, is the Alfred Jewel, preserved in the Ashmolean Museum, Oxford (Plate 1A). The circumstances of its discovery and the inscription it bears can leave no room for doubt that it was made for King Alfred, and as the technique differs considerably from that of contemporary Byzantine or Italian enamels and the attribute of the two wands is a sign of Celtic influence,* it is in all probability the work of a native craftsman. The gold bands are thicker, and the style of drawing is cruder and less precise than in the Castellani brooch in the British Museum, which has sometimes also been claimed as English, but is almost certainly North Italian work of about A.D. 600.†

Considerable support was given to the English attribution of the Alfred Jewel by the discovery of the Minster Lovel Jewel, now also in the Ashmolean (Plate 1B). The technique is very similar, the gold bands being again much thicker than in any known Continental example and the granulation in the gold setting almost identical. The purpose of this jewel, too, presents the same problem as that of the Alfred Jewel. It is possible that both formed the decoration of aestels or of a crown.

The skill of Anglo-Saxon goldsmiths is proved not only in numerous literary references,‡ but also by the existence of several gold rings, decorated with niello and bearing inscriptions. The most important is that of Ethelwolf, the father of Alfred, in the British Museum, which used to be described as enamel, though actually niello, the gold ground giving a bluish tinge to the black substance. From the point of view of its inscription the ring of Aethred (British Museum) bears an even closer resemblance to the Alfred Jewel.

* See O. M. Dalton, *Proc. of Soc. of Antiquaries*, Vol. XX, 1904, p. 71.

† See Marc Rosenberg, *Geschichte der Goldschmiedekunst, Zellschmelz*, 1922, III, pp. 5-6.

‡ See *Zeitschrift für Christliche Kunst* IX, 1896, Heft 12, pp. 364-365, for extracts from the *Liber Pontificalis* II, 36, note 27, relating to Saxon metalwork in Rome. During the ninth century the Popes appear to have made many gifts of Saxon lamps (*gabatae*) to various churches. See also Mitchell in *Burlington Magazine*, Vol. 42, February 1923, p. 63, for documents relating to Anglo-Saxon art in general.

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The origin of the two brooches in the British Museum is much more difficult to determine. Both the Hamilton Brooch (Plate 1D) and the Dowgate Hill Brooch (Plate 1C) have often been compared to the Alfred Jewel without due stress being laid on the essential differences in technique. In both the brooches the gold bands are very fine and are fixed on to a convex surface, while that of the Alfred Jewel is flat. Mr. O. M. Dalton* is of the opinion that the Dowgate Hill Brooch may be Saxon or Carolingian, while the enamel of the Hamilton Brooch is Byzantine. Both are certainly later in date than the Alfred Jewel, the former belonging probably to the tenth century, the latter to the tenth or eleventh century.

While the goldsmiths had perfected the cloisonné technique it is probable that for articles of commoner use *champlevé* continued to be employed, though fewer examples have come down to us owing to the cessation of pagan burials. One or two isolated instances, however, suffice to prove the continuity of the tradition which was to be taken up again in the twelfth century. A bronze brooch in the British Museum (Plate 1F) found in Northumberland is decorated with a bird on a ground of *champlevé* enamel, and a similar one is in the Winchester Museum. Both date probably from the Viking period. A small lion (Plate 1G), from a brooch found in Suffolk (in the collection of Dr. Borenius), has nothing in common with the familiar types of Roman animal brooches, while the quality of the green and blue enamel, though on a bronze foundation, closely resembles that of the Alfred Jewel. The actual character of the animal may be compared to the lions on several silver brooches of the late Saxon period in the British Museum in which the heads are turned back owing, no doubt, to the circular shapes of the objects, but the general style is practically identical. Finally a small boss (Plate 1E) decorated with *champlevé* enamel on bronze was found on the site of Carfax Church and is now in the Ashmolean Museum. The interlaced ornament appears to be in the Ringerike style and has a fairly close parallel in an engraved bronze gilt plate in the British Museum found in Berkshire, which belongs to the eleventh century.†

* *Proc. of Soc. of Antiquaries*, Vol. XX, 1904, pp. 64 *et seq.*

† See *British Museum Guide to Anglo-Saxon Antiquities*, 1923, fig. 9. On the other hand, this form of ornament is by no means uncommon on Limoges work, particularly on pyxes.

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The Norman Conquest brought the English monastic crafts into closer contact with Continental traditions, and though we have no documentary evidence that enamelling was practised in any of the great English monasteries, in view of the flourishing condition of the arts in general, and of metalwork in particular, in England, it would be surprising if no enamel had been produced in this country. The *champlevé* technique, by means of which the design, consisting generally of elaborate figure compositions, was engraved on the copper and the surface of the metal scooped out where it was to be filled with enamel, the remaining portion being gilt, came into general use for the decoration of ecclesiastical metalwork in the early twelfth century. The art flourished chiefly in Lorraine, whence it probably spread to Northern France and England. Many of the earliest *champlevé* enamels appear to be imitations of the *cloisonné* process in a cheaper metal, rather than modifications of the ancient enamels on bronze. An interesting example of this is a small circular medallion with a peacock in the Ashmolean Museum, Oxford, which was obtained in Canterbury (Plate 3c). There is no reservation of the metal here beyond the very narrow partitions separating the colours, and the workmanship is altogether extremely delicate. The motive of a bird or monster with a tail terminating in foliage is usual in the decoration of twelfth-century manuscripts, and as the enamel shows no affinity to any Continental style of work it may provisionally be described as English. The same holds good for a larger medallion also in the Ashmolean, which was found in Oxford (Plate 3b). Technically this shows a more advanced form of *champlevé* enamel, the monsters within the circles being reserved in gilt metal and engraved. The motives again show considerable resemblance to the grotesques of the twelfth-century illuminated manuscripts.

The only twelfth-century enamel that can be claimed as English without the least hesitation is the Masters Plaque in the Victoria and Albert Museum (Plate 2). It is undoubtedly a product of the Winchester school and should probably be placed fairly early in the century, as it combines Anglo-Saxon characteristics of drawing in the violent contortions of the angels with those of the later Winchester school in the clinging and

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mapped-out drapery of the figure of Christ. The rather confused design of the lower portion appears to point to the fact that it was copied from an outline drawing by an artist who had not yet fully realized the necessity of a clear-cut silhouette in enamelling. Very similar representations of Hell appear in manuscripts.* It may have been produced in the earlier years of the episcopate of Henry of Blois, who was Bishop of Winchester from 1129-1171. This well-known patron of the arts figures on an enamelled plaque in the British Museum (Plate 9) which Mr. Mitchell has ascribed to about the same time as the Masters Plaque, but to the hand of Godefroid de Claire who, he suggested, may have visited England between 1146 and 1173. More recently, Dr. Hermann Beenken† has pointed out the rashness of ascribing works too definitely to Godefroid de Claire, concerning whom extremely little is actually known. All we can say about the Henry of Blois plaques is that they show considerable resemblance to Mosan work, especially in the matter of technique, and that, since they were most probably executed in England in the lifetime of Henry of Blois, they may either be the work of a travelling Mosan craftsman or of an English monk, trained in a Mosan atelier. It should be noted that the motive of angels emerging out of clouds and swinging censers occurs very frequently in English art. That Mosan enamels found their way to this country is further proved by the discovery in 1840 of an enamelled chalice in the grave of a nun of Rusper Priory, Sussex.‡ The style of the enamelling bears considerable resemblance to the work of Nicholas of Verdun, and the type of chalice must have been fairly common since the bowl of another very similar one was sold with the Carmichael collection.§

The importation of Limoges enamels into England began almost as soon as the art was established there. In fact, the earliest literary

* See O. E. Saunders, *English Illumination*, 1928, Plate 28, and British Museum *Reproductions from Illuminated MSS.*, 1908, Pt. III, Pl. VIII. [Heft 2, 1926.]

† See Hermann Beenken, "Schreine und Schranken" in *Jahrbuch für Kunstwissenschaft*,

‡ See Albert Way in *Sussex Archaeological Collections*, Vol. IX, p. 303. The chalice was exhibited at the Special Loan Exhibition, South Kensington, 1862, and at the Loan Exhibition of Enamels, 1874, No. 907. Its subsequent history is not recorded.

§ See Sotheby's Sale Catalogue, June 8th-10th, 1926, Lot 393 (illustrated). It is now in the collection of M. Adolphe Stoclet, of Brussels.

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reference to Limoges enamel is the letter of the monk Jean of St. Satyr to Richard, prior of Saint Victor, Paris, in which he writes that he is following Archbishop Thomas Becket to England (Nov. or Dec. 1170) and is taking a book cover of Limoges work as a gift to the Abbey of Vutgam (Wingham or Worcester?)*. In the thirteenth century Limoges enamels were already sufficiently common in this country for the Bishops of Worcester, Walter de Bleys and Walter de Canteloupe, to state in their regulations of 1219 and 1240 respectively that the Host was to be preserved in a ciborium of silver, ivory, or "opere Limovitico".† The references to Limoges enamels, as well as the number of objects actually found in this country, clearly show that by the middle of the century the importation of Limoges work must have fairly effectively killed any native school that may have existed here before.

But there is a group of enamels of a slightly earlier date which has been repeatedly claimed as English, and concerning which it is extremely difficult to arrive at a definite conclusion. The group consists of three ciboria, belonging to Lord Balfour of Burleigh (Plates 5-6), the Pierpont Morgan Library, New York (Plate 7), and the Victoria and Albert Museum (Plate 8, lower subject), to which may be added the cover in the British Museum (Plate 8, top subject), the crozier in the Museo Nazionale, Florence (Plate 3A), and the casket in the Victoria and Albert Museum (Plates 4, 13B and C).

All three ciboria have an English provenance, going back in one case to the sixteenth in another to the early eighteenth century. That in itself may not be very weighty evidence in favour of an English origin, but coupled with the fact that they are obviously the product of the same workshop and that no piece like them has been discovered anywhere on the Continent, where the destruction of ecclesiastical metalwork has on the whole been less general than in England, it cannot be overlooked as giving at least some clue to their provenance in the absence of further proof.

The design of these ciboria is exceptionally fine, the circular medallions and spiral stems harmonizing most effectively with the slightly flattened

* See Labarte, *Histoire des Arts Industriels*, 1875, Vol. III, pp. 133-136.

† See Albert Way in *Archæological Journal*, Vol. II, 1846, p. 167.

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spherical shape of the bowls, and this shape is again repeated in the knop of the lid. The subjects in the medallions, representing the types and antetypes of the life of Christ, accompanied by descriptive Leonine verses, show that they must have been designed in some monastic workshop by or under the supervision of a learned priest, as neither the subjects nor the inscriptions occur in the work of the lay craftsmen of Limoges. The subjects do occur in Mosan work, witness the Alton Towers triptych in the Victoria and Albert Museum, and we know that the juxtaposition of Old and New Testament scenes was probably first elaborated by the Abbot Suger of St. Denis. If, as Labarte suggests,* the Mosan craftsmen called to St. Denis by Suger afterwards established themselves in Paris, it is conceivable that our group of ciboria was made by them.

To judge, however, by the Alton Towers triptych and by the crosses ascribed to Godefroid de Claire, the most usual type of design in the Mosan school consisted mainly of square compartments with figure subjects, or circular and rectangular compartments combined, but with geometric patterns between instead of the free-branching foliage of the ciboria. Even the Cologne school rarely shows such wealth of floral motives or such delicate combinations of three or four colours fused together without metal partitions. Those of the roof panels of the Eltenberg reliquary, which have floral, as distinct from geometric, or diaper, patterns, are much more formal in character, with thick stems and a prevailing grey-blue tone. The only floral motives on the Heribertusschrein at Deutz are in repoussé, not in enamel, and they are combined with fantastic animals which do not occur in our group except on the British Museum cover. The floral motives on Limoges enamels, on the other hand, are simpler and more summary in drawing, and, as a rule, somewhat coarser in execution.

If we now turn to illuminated manuscripts for comparison we shall find nowhere such elaboration of initials with foliage, figure, and animal motives as in England,† and moreover the peculiar motive of figure subjects enclosed in circular medallions formed by branching stems was

* *Histoire des Arts Industriels*, Vol. III, p. 136.

† See Haseloff in A. Michel, *Histoire de l'Art*, 1922, Vol. II, p. 310.

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a very favourite one in this country in monumental as well as miniature painting. It occurs, for example, on the vault of the antechapel of St. Gabriel in the crypt of Canterbury Cathedral, in St. Mary's Church, Guildford, on the much-restored vault of Salisbury Cathedral, while a particularly fine example of elaborate foliage decoration may be seen on the vault of the south aisle of the nave of Ely Cathedral.*

The actual character of the figure drawing is most nearly related in the field of enamelling to the style of the portable altar from Stavelot at Brussels which von Falke† ascribes to the same hand as the Alton Towers triptych. Some resemblance may also be noted with the portable altar in the Welfenschatz at Vienna and with some Hildesheim works, particularly the plaques with scenes from the life of Christ preserved in the Cathedral. It may be argued from this that the style which originated in the workshop of Eilbertus at Cologne about 1130 spread north-eastward to Hildesheim and westward to the Meuse valley, whence it may have travelled still further to England and Northern France. Von Falke declares that the ciboria and the closely allied crozier at Florence are certainly not German work, but were produced in France or under French influence, "between the Meuse and Limoges."‡ That rather vague region might even include England, as the artistic connections between Northern France and England were of the closest in the late twelfth and the thirteenth century. It remains to discover a centre, probably a monastic workshop in this region, where the enamels might have been produced.

The British Museum cover, with its ribbed decoration, does not belong to the same type as the three other ciboria, but on the other hand it does not resemble the Alpais ciborium in the Louvre and is on the whole more closely allied to our group in workmanship.

The crozier which was found at Chartres may point to Normandy

* See copies by Prof. Tristram in the Victoria and Albert Museum, and Plates 34 and 35 in Borenius and Tristram, *English Mediæval Painting*, 1927. In sculpture a similar motive occurs on the tympanum of Barfreston Church, Kent. See M. Dickens Whinney, *The Interrelation of the Fine Arts in England in the Early Middle Ages*, 1930, p. 29, Pl. 16.

† Falke und Frauberger, *Deutsche Schmelzarbeiten*, 1904, Pl. 78.

‡ *Op. cit.*, p. 92.

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as the possible place of its production, and this is the conclusion which F. de Mély* favours, comparing the armour of Goliath and the monsters on the upper part of the crook to similar motives in the Bayeux tapestry. At the same time he insists on the close intercourse that existed between the monastic workshops of Lorraine, Northern France, or England. The place of its discovery need not in the case of so easily portable an article be the place of its manufacture, and the fact that the stained glass at Canterbury obviously belongs to the same school as that of Chartres may be taken as a proof of the intercourse between these two places.

An equally problematic piece is the beautiful little casket in the Victoria and Albert Museum, decorated with figures of the arts and sciences in circular medallions. The drawing of the figures is exceptionally fine; indeed, it is difficult to find a parallel for such fullness of form and natural ease of movement in the art of the period. Yet the casket obviously belongs to very nearly the same school as the group we have been examining. Technically its chief distinction is the almost transparent quality of the green and blue enamel, and the fine engraving with lines and dots of the portions reserved in metal, while the inner lines of the figures and the letters are filled in with enamel. Again, it is in English manuscripts, particularly of the school of St. Albans, that the nearest approach to this style of drawing is to be found, unless, indeed, it be sought in the work of Villard de Honnecourt.

A casket of very similar shape in the Fitzwilliam Museum, Cambridge, has a lid decorated with enamel, but the sides are covered with silver repoussé representing angels in semicircular compartments.

This group of enamels, consisting of the three ciboria, the crozier, and the casket, are all characterized by very delicate workmanship, fine figure drawing on a small scale within circular compartments† accompanied by Latin inscriptions, and very rich floral ornament, in which they differ from the majority of German, Mosan, and Limoges

* *Gazette Archéologique*, 1888, pp. 109 *et seq.*

† It is interesting to note in this connection the black-enamelled reliquary decorated with circles (*continens multas rotellas aymallatas*) given to St. Paul's, 1295 (*Monasticum Anglicanum*, Londini, 1655, Vol. III, p. 309).

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enamels, but whether they can all be ascribed to the same hand, that of the Frater Willelmus who signed the crozier, is by no means certain.

The group of enamels consisting of the seven plaques (Plates 10-13A) with scenes from the history of St. Peter and St. Paul, the plaque of St. James and St. Jude (Plate 14, left-hand subject), and the figure of Christ (Plate 14, right-hand subject), is much more closely related in technique and general style, if not in the character of drawing, to the typical products of the Mosan school. If an English origin, first claimed for five of the plaques by Mr. Mitchell,* is to be supported, the group must be connected with the Henry of Blois plaques rather than with the ciborium group, with which it has nothing in common. Mr. Mitchell suggested that the Henry of Blois plaques may have formed the base of a shrine in Winchester, probably that of St. Swithin, and that the five plaques with scenes from bestiaries (three in the collection of Lord Llangattock, on loan at the Victoria and Albert Museum, and two in the collection of M. Martin Leroy, Paris) may have decorated the same structure, the subjects corresponding with the bishop's known taste for strange animals. So important a work in enamel, even if the work of a foreigner, must have had its effect on English craftsmen, and it may well be that the tradition spread from Winchester to St. Albans, which was famous for its artistic workshops and for the variety of crafts practised there both by monks and by laymen. The St. Paul group certainly bears some resemblance to the St. Albans style of drawing, particularly to the Medical treatise in the British Museum (Harl. 1585) and certain drawings by Matthew Paris. Mr. Mitchell further notes that a number of churches in England were dedicated jointly to St. Peter and St. Paul, and that the enamels may have formed part of an altarpiece or other furniture, for example, in Glastonbury, having, moreover, possibly an allegorical allusion to the life of Henry of Blois.

The plaque with St. James and St. Jude, and the one with Christ enthroned, which undoubtedly belong together, may be the work of the same atelier or even the same hand as the St. Paul group, but it is impossible to say for certain that they belonged to the same structure.

* See *Burlington Magazine*, October 1926, Vol. XLIX, p. 161.

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Though the character of the lettering may point to the middle of the twelfth century, the style of the drawing belongs to the early thirteenth century, and it is on the whole more probable that an archaic form of lettering might have been retained than that the drawing should be in advance of its time.

After Limoges had acquired the monopoly of *champlevé* enamel, in some cases even sending craftsmen to this country (Johannes Limovicensis came to England in 1267 to erect an effigy of Walter Merton, Bishop of Rochester),* English enamellers seem to have confined themselves chiefly to heraldic work. A good deal of that still exists, the finest collection being the Stall plates of the Knights of the Garter in St. George's Chapel, Windsor. The oldest plate, that of Sir Ralf Barret, dates from between 1368–1390, and there are altogether 108 examples prior to 1500.† Enamelled shields were often placed on tombs, as in Westminster Abbey on the tomb of Edward III, and sometimes on brasses, as at Stoke d'Abernon on the brass of Sir John d'Abernon (d. 1277), and at Arundel on that of John Fitzalan (d. 1421). Both the British Museum and the Victoria and Albert Museum have a number of small enamelled shields used for various purposes, many of them as horse ornaments, dating from the thirteenth to the fifteenth century. Though unimportant in themselves, these examples show the continuance of the *champlevé* technique at the time when all the finer works were executed in translucent enamel. Occasionally, however, *champlevé* was used for ecclesiastical objects even in later times. The three medallions from Warden Abbey in the British Museum (Plate 15A–C) show the use of an enamelled ground for figures cast in relief. The general decline of the arts in the fifteenth century is very apparent in the extremely roughly enamelled lid of the reliquary in the Victoria and Albert Museum (Plate 15D). It can scarcely be called *champlevé*, so shallow is the excavation of the surface to receive the enamel, which has been applied in a haphazard fashion without any precision of outline.

Before turning to the group of translucent enamels it may be well to

* See Albert Way, *Archæological Journal*, 1846, Vol. II, p. 167.

† See W. H. St. John Hope, *Stall Plates of the Order of the Garter*, 1901.

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allude to a group of caskets, examples of which are at Hildesheim, Copenhagen, the Pierpont Morgan collection, New York, the Welfenschatz, Vienna, and the Museo Kircheriano, Rome, for which von Falke* has suggested an English origin on the ground of the archaic roughness of the drawing and the technical resemblance to the Alfred Jewel. They are typical champlevé enamels of the twelfth century and can therefore have nothing in common with the cloisonné technique of the Alfred Jewel. Von Falke's earlier opinion, expressed in *Deutsche Schmelzarbeiten*, 1904, that if they are too barbaric to be attributed to Hildesheim, they may have been produced in Sleswig or even Denmark, is probably more correct. The snake ornament on the lid of one of them appears to point to a Scandinavian origin.

While champlevé enamel on copper was the favourite material for the larger objects of ecclesiastical use, the cloisonné technique continued to be employed on gold for jewellery and other precious objects. It is not surprising that practically none of these has survived, as owing to the intrinsic value of the gold, very few examples of any type of mediæval jewellery have come down to us. The most interesting relic in this connection is the Anointing Spoon, the only undoubtedly mediæval piece in the English regalia. If it could be certainly established that it contained enamel, even though none now remains, it would be an extremely important link in the chain. In the absence of further examples, it is worth quoting literary evidence of the existence of enamelled goldwork. The most important record is that of the gold enamelled cross, which was taken from the tomb of the Confessor in 1685 and given to James II. It was last recorded as being in Donovan's possession, was put up for sale as late as 1830, and has since been lost sight of. In his *Tombs of the Kings of England*, J. C. Wall quotes the description of the crucifix by Charles Taylor, a member of the choir of Westminster Abbey, who removed it from the tomb: "a cross of gold richly enamelled, having on one side the picture of our Saviour, Jesus Christ, in His Passion wrought thereon and an eye from above casting a kind of beam upon Him; on the reverse a Benedictine monk in his

* See O. von Falke in Lehnert, *Geschichte des Kunstgewerbes*, 1907, p. 263.

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A P

habit, on each side of him the Roman capitals Z A X ; A C ; ”

A H

the cross enclosed a relic and measured, the long piece 4 in. the three others 3 in. each. It hung on a gold chain 24 in. long, which had a gold clasp painted in divers colours resembling so many precious stones.”

If this cross was buried with the Confessor it must have been either Byzantine or Anglo-Saxon cloisonné enamel, but on the other hand it may possibly be the relic of the true cross set in gold and precious stones presented by Edward I to the shrine of the Confessor in 1286, in which case it was possibly English. In any case it seems incredible that so precious a relic should have been allowed to vanish within the last century.

The assumption that it may have been produced in the reign of Edward I is further borne out by the investigation of his own tomb, made in 1774 by the Society of Antiquaries, when a rod was found in the King's left hand 5½ ft. long, on the upper part of which were three tiers of oak leaves in green enamel and above a ball on which stood a dove with closed wings in white enamel. The rod was not removed, and after the investigation the body appears to have been enclosed in pitch.*

In the Inventory of St. Paul's drawn up in 1295 mention is made of a silver cross enriched with ornaments in enamel given by Henry of Wingham, Bishop of London in the middle of the thirteenth century, and of a silver-gilt cross with an enamelled Crucifixion given by Richard of Gravesend at the end of the century.†

By the beginning of the fourteenth century the method of translucent enamelling on sunk relief had been perfected in Italy, whence it spread to France, England and other countries, and became a favourite method of decorating silver plate, both secular and ecclesiastical. Though Paris was probably the chief centre for the manufacture of this type of

* See J. C. Wall, *Tombs of the Kings of England*, 1891, p. 267.

† See *Monasticum Anglicanum*, Londini, 1655, Vol. III, p. 309.

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enamel outside Italy, there is not the least doubt that much work was also produced in England. This is attested both by surviving examples of undoubtedly English character, and by documentary evidence relating to actual craftsmen, and to the existence of enamelled objects in royal and other possession. Of considerable technical interest is the recipe for making enamel in a Latin treatise on alchemy written in an English early fourteenth-century hand, British Museum, Sloane MS., 1754, f. 231, "Ad facendum emallum," etc., which has been thus translated by Albert Way: "To make enamel. Enamel is thus made: take lead and melt it, continually taking off the pellice which floats on the surface, until the whole of the lead is wasted away; of which take one part and of the powder hereafter mentioned as much; and this is the said powder: take small white pebbles which are found in streams and pound them into most subtle powder; and if you wish to have yellow enamel add oil of filberts and stir with a hazel rod; for green add filings of copper or verdigris; for red add filings of latten with calamine. for blue good azure or saffre, of which glaziers make blue glass."*

This only describes the preparation of the enamel, not the process of firing it on to the metal, but it evidently alludes to translucent enamel as there is no mention of oxide of tin which would make it opaque, and the colours yellow, green, red and blue are precisely those generally found on translucent enamels, though it should be noted that silver does not take a strong red like gold, the effect being usually pink or mauve.

The documents relating to enamelled objects either in English royal possession or presented by the Kings of England to foreign princes, envoys, or the Pope,† are too numerous to quote here in detail. Only the most important references, especially those giving the names of craftsmen, can be mentioned. Laborde‡ gives the following extracts from the Issue Roll of Edward III: On June 8th, 1354, the King gave to Jean de Clermont and his French followers four enamelled cups and a ewer. In 1365 he bought of Thomas Hessey, a London goldsmith,

* See *Archæological Journal*, Vol. II, 1846, p. 172.

† See Labarte, *Histoire des Arts Industriels*, 1875, Vol. III, p. 126, footnote 2, for a list of English enamels in the possession of the Pope in 1295.

‡ *Notice des Emaux*, 1852, Pt. II, Glossaire, p. 275.

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50 cups, ewers, and salt-cellars all silver gilt and enamelled. In 1370 John Walsh and Chichester, the London goldsmiths, each furnish him with a silver gilt enamelled cup. On three other occasions in the same year similar acquisitions are made, once in order to present the cup to the envoy of the Duke of Genoa. Under the heading of *Façons d'Angleterre*, Laborde further cites an enamelled girdle in the possession of the Duke of Normandy in 1363, which he had brought from England, and a gold enamelled goblet and ewer given by the King of England, mentioned in the inventory of Charles VI of France 1399 (*op. cit.* p. 131).

Paul Mantz, writing on English goldsmiths' work,* quotes the names of some English goldsmiths working in Paris (from M. Geraud: *Paris sous Philippe le Bel*): "Richardin esmailleur de Londres; Robert Englois, Jehan de Londres, Gilebert l'Englois, Sendrin l'Englois, orfèvres."

If none of the royal plate mentioned in various inventories has survived, we have at least a highly important example of English enamel of the time of Edward III in the cup preserved by the Corporation of King's Lynn (Plate 16, left-hand subject). Though popularly associated with the name of King John, it cannot have been produced earlier than about the middle of the fourteenth century. The alternative theory, that it was presented by King John of France while a prisoner in this country, is quite unfounded. Unfortunately the enamel has suffered from use and repair, as until recently the cup was in the private possession of each successive mayor, and all his guests were expected to drink from it. Yet in spite of some restoration it remains the finest piece of secular fourteenth-century plate in the country. The figures in hunting costume and the animals which decorate it are very typical of the period and appear again on the enamelled mounts of the Bruce Horn (Plate 16, right-hand subject), which must have been produced about the same time. A third object containing similar animal motives though on a very small scale, is the band belonging to New College, Oxford (Plate 20B), long associated with the mitre of William of Wykeham, but undoubtedly a piece of secular ornament, and probably a lady's girdle. The girdle which the Duke of

* *Gazette des Beaux-Arts*, 1874, pp. 5 *et seq.*

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Normandy brought from England (see above) may have been of this type. The animal motives decorating these three objects can be compared to the border decorations of some East Anglian MSS., particularly the *Beatus* page of the St. Omer Psalter.* The close resemblance between the manuscripts and the enamels may point to a local East Anglian origin for the Lynn Cup. The charming little perfume case (Plate 18A) in the Victoria and Albert Museum with the story of a Knight killing a wild man (probably an illustration to some mediæval romance) is yet another instance of translucent enamel applied to an object of secular use.

Enamelled "prints" with coats-of-arms and other decorations frequently occur on secular and ecclesiastical plate, but these are too numerous and unimportant to describe individually. The remaining objects to be dealt with are all religious, consisting mainly of small devotional diptychs and triptychs (Plates 17, 18B, C, 19). It is not easy to draw the distinction between English and foreign work of this type, except by comparing the style of drawing with contemporary illuminated manuscripts. As a rule in English work the faces are reserved in silver, and only the draperies and backgrounds are enamelled, while in German and French work the faces are often covered with transparent flesh tone. It is partly on this ground that the bookcover, representing the Annunciation and the Coronation of the Virgin, in the Bodleian Library, Oxford, which is described as English by F. de Lasteyrie† and by Starkie Gardner, should be rejected. The psalter it covers is Flemish. Neither the style of drawing nor the unusually deep blue colour resembles the undoubtedly English enamels.

The crozier of William of Wykeham (Plate 20 C) is the finest surviving piece of ecclesiastical metalwork enriched with enamel. There is no reason to doubt its English origin, and its similarity to the crozier in the Victoria and Albert Museum made for Abbot Brandis of Reichenau, noted by M. Marquet de Vasselot‡, need not disprove this. Towards the end of the Gothic period there was so great a uniformity in the arts produced

* See O. E. Saunders, *English Illumination*, 1928, Pl. 113.

† *Histoire de l'Orfèvrerie*, 1875, p. 189.

‡ See Michel, *Histoire de l'Art*, Vol. 4, p. 986.

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in the various countries of Europe that even in the domain of painting it is often extremely difficult to determine the actual school to which an example may belong. The architectural character of the crozier is certainly English. William of Wykeham, who was a great patron of the arts, must have possessed many enamelled objects besides his crozier. He bequeathed his "best gilt chalice enamelled in the foot with images of the Passion" to his successor in the See of Winchester.* This has not survived, but New College preserves an exquisite jewel (Plate 20A) in the form of an "M" decorated with green and white enamel, which probably belonged to him and which marks the transition from translucent enamel on sunk relief to enamel on the round, which became the favourite technique during the Renaissance period.

Richard Fox's Crozier at Corpus Christi College, Oxford, is also enriched with enamel, though not so lavishly as Wykeham's, and the same College possesses a chalice with an enamelled foot, hall-marked London 1507-1508. These and the Limerick Crozier dated 1418, the Leigh Cup, hall-marked 1499, belonging to the Mercers' Company, and the early sixteenth-century paten with a figure of St. Margaret in enamel at Felbrigge, Norfolk, are some of the most important later examples not included in the Catalogue.

The Reformation naturally put an end to the production of ecclesiastical metalwork enriched with figure subjects, and during the Renaissance enamel was chiefly used for the decoration of jewellery, being applied to gold in high-relief or in the round.

Thus ended the development of English enamelling, except for a coarse revival of the technique in the seventeenth century, when it was applied to brass candlesticks and fire-dogs cast in relief. These and the painted enamels produced at Battersea in the eighteenth century lie outside the scope of the present enquiry, which aims principally at establishing the existence of a mediæval school of enamelling in this country.

* See *Archæologia*, LX, 1906, pp. 465 *et seq.*

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CATALOGUE

No. 1. THE ALFRED JEWEL.

PLATE I A

Cloisonné enamel on gold set in gold under a crystal. Half-length figure holding a flower or wand in each hand. The background is a semi-transparent lapis blue; the dress transparent green; the flesh tints a pinkish ivory colour, in places, as in the hands, almost transparent, the hair, eyes, centres of flowers, and girdle a reddish brown. Round the edge runs the inscription in openwork, ÆLFRED MEC HEHT GEWYRCAN. Below a boar's head decorated with filigree and granulation. At the back a gold plate engraved with a conventional tree design.

H. 6.3 cm. W. 3.2 cm. Thickness 1.4 cm.

Ashmolean Museum, Oxford.

Found in 1693 in Newton Park, Somerset. Preserved at Fairfield House, 1698-1718, in the possession of Nathaniel Palmer. Presented by his son to the University of Oxford. First published by Dr. William Musgrave of New College in *Philosophical Transactions*, No. 247, 1698.

Hickes, *Thesaurus*, 1705, p. 142-4.

Starkie Gardner, *Some Minor Arts*, 1894, p. 71.

Earle, J., *The Alfred Jewel*, 1901.

Reginald A. Smith in *Victoria County History of Somerset*, I, p. 376.

O. M. Dalton, *Proceedings of the Society of Antiquaries*, Vol. XX, 1904, p. 64.

The interpretation of the figure represented is extremely difficult, but it is in all probability a religious character and not a portrait of the King. The two wands appear as symbols of a state of glory or beatitude in both Coptic and Celtic art. Probably the figure is intended for Christ.

There can be little doubt that the inscription refers to King Alfred, and that the jewel was made for him. The absence of any regal title has caused some to date it prior to his accession in 871. It may have been lost in 878 when Alfred was taking refuge in Athelney. Many suggestions have been made as to its purpose, the most likely being either that it formed the ornament of a crown or helmet, or the head of an

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aestel (pointer?). Alfred sent an aestel to the value of 50 mancuses, with a copy of his translation of Pope Gregory's Pastoral, to every bishop's see in the kingdom. In the preface to his translation he mentions as his instructor in Latin the mass priest John, whom he afterwards made Abbot of Athelney. The suggestion is that he too got a copy of the translation with an aestel and that the jewel formed part of it.

Anglo-Saxon, late 9th century.

No. 2. THE MINSTER LOVEL JEWEL.

PLATE I B

Cloisonné enamel on gold in a gold setting decorated with filigree and granulation. A green four-pointed star with white centre and ends to the points, on a dark blue ground. The motifs between the points of the star are filled with grey-blue.

H. 3.1 cm. W. 2.1 cm.

Ashmolean Museum, Oxford.

Found, *circa* 1860, at Minster Lovel, Oxon, and given by the Rev. John Wilson, President of Trinity College.

Earle, J., *The Alfred Jewel*, 1901, p. 47.

Marc Rosenberg, *Geschichte der Goldschmiedekunst, Zellenschmelz*, III, Fig. 20.

The technique of the enamel and the goldwork is identical with that of the Alfred Jewel and its purpose was probably similar, either the decoration of a crown or of an aestel.

Anglo-Saxon, late 9th century.

No. 3. THE DOWGATE HILL BROOCH.

PLATE I C

Openwork gold, set with pearls, with a circular medallion in cloisonné enamel representing the bust of a figure wearing a crown. The face is rendered in flesh tone, the crown is yellow, the costume blue, the ground green. Enamelled surface 2 cm. in diameter.

British Museum (Iron Age Gallery).

Discovered in 1839 while excavating a sewer opposite Dowgate Hill, Thames Street, City of London. Acquired by Charles Roach Smith

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and published by him in *Archæologia*, Vol. XXIX, p. 70, with the following note: "It was found at the depth of 9 feet in a dark-coloured artificial stratum of earth unaccompanied by any remains that could aid in throwing light on its history. . . .

"Though I will not venture to assert that the beautiful subject of our enquiry is one of the very productions of the foreign artificers mentioned by the historian Asser, who under the personal supervision of Alfred executed works in silver and gold, still it is not only not improbable, but very possible that this may be the case, and thus would be explained the apparent mixture of Byzantine and Saxon work."

Starkie Gardner, *Some Minor Arts*, 1894, p. 71, (repr.).

See British Museum *Guide to Anglo-Saxon Antiquities*, p. 101.

O. M. Dalton, *Proc. Soc. Ant.*, Vol. XX, 1904, p. 64.

Anglo-Saxon (?), probably 10th century.

No. 4. THE HAMILTON OR TOWNELEY BROOCH.

PLATE I D

Gold filigree set with pearls and decorated with cloisonné enamels, representing, in the centre, a blue floriated cross with a red centre and yellow extremities on a green translucent ground, and in the outer border eight flat disks with blue, four-pointed stars, with yellow centres, on green ground.

Total diameter of brooch 7 cm.

British Museum (Iron Age Gallery).

Traditionally said to have been found in Scotland. According to the British Museum *Guide to Anglo-Saxon Antiquities* it is not so likely to be Anglo-Saxon as the Dowgate Hill Brooch, the style of the central design and its delicate workmanship being Byzantine of about the eleventh century.

Starkie Gardner, *Some Minor Arts*, 1894, p. 71, (repr.).

See O. M. Dalton, *Proceedings of the Society of Antiquaries*, Vol. XX, 1904, p. 64.

Uncertain origin, 10th or 11th century.

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No. 5. THE CAMBOIS BROOCH.

PLATE I F

Bronze, in the centre a bird holding a branch in its beak reserved on a ground of champlevé enamel coloured blue, green and whitish grey, with a border of bronze relief.

Total diameter 4.3 cm. Enamelled centre 2.4 cm.

British Museum (Iron Age Gallery).

Found in 1859 with a portion of a bone comb in a barrow at Cambois, near Bedlington, Northumberland.

Another, evidently from the same mould, was found near Hyde Abbey, and is now in the Winchester Museum.

Anglo-Saxon, 9th or 10th century.

No. 6. BROOCH IN THE SHAPE OF A LION. PLATE I G

Bronze, decorated with champlevé enamel. The hind-quarters of the animal green, the centre of the body blue, the mane white and red, the eye blue.

H. 1.6 cm. L. 3.3 cm.

In the collection of Dr. Tancred Borenius, London.

Found at West Stowe, Suffolk.

From the Collection of Lord Carmichael of Skirling, No. 551.

Sale Catalogue, Sotheby, June 8th-10th, 1926. Lot 402.

Anglo-Saxon, possibly 9th or 10th century.

No. 7. CIRCULAR BOSS.

PLATE I E

Copper, decorated with interlaced plant form reserved on a ground of grey and blue champlevé enamel.

Diameter 5 cm.

Ashmolean Museum, Oxford, where it is described as Limoges, thirteenth century.

Found on the site of Carfax Church, Oxford, 1896.

Exhibited Oxford Millenary Exhibition, 1912. Section A, No. 280.

English (?), 11th century.

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No. 8. ROUNDEL WITH A PEACOCK.

PLATE 3 C

Copper with very fine divisions. The colours are opaque, grey, lapis-blue, turquoise-blue, green and red. The bird's tail ends in an acanthus-like motive.

Diameter 3.8 cm.

Ashmolean Museum, Oxford.

Obtained at Canterbury in 1870. From Sir John Evans' Collection, presented by Sir Arthur Evans, 1927.

A very similar plaque is in the W. Clemens Collection, Kunstgewerbemuseum, Cologne. See Elizabeth Moses, *Der Schmuck der Sammlung W. Clemens*, p. 16, Fig. 25.

English (?), 11th or 12th century.

No. 9. CIRCULAR PLAQUE.

PLATE 3 B

Copper, gilt and decorated with champlevé enamel. A yellow cross with a green centre, between the arms of which are four circular compartments in each of which a grotesque winged creature is reserved on a ground of blue. The whole edged with white.

Diameter 6.3 cm.

Ashmolean Museum, Oxford.

Found in the course of excavations for foundations at Brasenose College in St. Mary's entry, Oxford, 1886. Acquired in 1887.

Exhibited: Oxford Millenary Exhibition, 1912. Section A, No. 278.

Several plaques not dissimilar to this one are in the Kunstgewerbemuseum, Cologne. See Elizabeth Moses, *Der Schmuck der Sammlung W. Clemens*, p. 15.

English (?), 12th century.

No. 10. THE LAST JUDGMENT (The Masters Plaque).

PLATE 2

Plaque in champlevé enamel representing Christ surrounded by angels above and the tortures of the damned below. Figures reserved in metal, the outlines filled in with enamel on a ground of dark blue

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enamel. The flames of Hell are red, the halo of Christ is yellow, those of the two angels white.

Arched top, H. 13.8 cm. W. 8.9 cm.

Victoria and Albert Museum, South Kensington. M. 209, 1925.

Inscribed on back: "Given to Thomas Kerrick by Robert Masters, D.D., Aug. 23rd 1796." Inherited by the late owner from Albert Hartshorne, antiquary, grandson of Thomas Kerrick.

See H. P. Mitchell, "English Enamels, I," *Burlington Magazine*, October 1925, Vol. XLVII, p. 163, who establishes its English origin and dates it about 1150-1160.

O. E. Saunders, *English Illumination*, 1928, p. 36, points out that the character of the drawing, especially in the angels, is reminiscent of the first Winchester School, and suggests that it may be a link between the first and the second Winchester schools.

English, 12th century.

No. 11. CIBORIUM AND COVER (The Kennet Ciborium).

PLATES 5 AND 6

Champlevé enamel, having on the bowl six scenes from the Old Testament, typifying the six scenes from the life of Christ on the cover. The scenes are enclosed in a continuous stem which bears the inscriptions in Leonine verses relating to the subjects, and branches out into rich floral motives in the spandrels.

On the bowl—

1. The Circumcision. SARA.ISAAC.ABRAAM.PRECESSIT LAVACRVM.
SACRA.CIRCVCISIO.SACRVM.

2. Isaac bearing the logs for his sacrifice. LIGNA.PVER.GESTAT.
CRVSIS.VNDE.TIPVM MANIFESTAT.

3. The angel restraining Abraham. ANGELVS.ABRAAM.ISAAC.TEMP-
TANS TEMTATVS ISAAC ARIESGVE PARATVS.

4. Samson at Gaza. SAMSON.DE.GAZA. CONCLVSVS. AB HOSTIBVS.
EXIT.

5. David slaying the bear. DAVIT.+VRSVS. QVEM.LEDIT.DAVIT.IVVAT.
HVC Q.Q.CEDIT.

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6. Elias ascending to heaven. IGNEVS. HELIAM.CVRRVS.LEVAT.AD.
THEORIAM.

On the cover—

1. The Baptism. BAPTIZAT.MILES.REGEM.NOVA GRATIA LEGEM.

2. Christ carrying the cross. SIC A LAPIS CESVS PIA DVCITVR HOSTIA
IHESVS.

3. The Crucifixion. IN CRUCE MECTATVR.PERIT ANGVIS OVIS
RENOVATVR. On the cross IHESVS.

4. The three Marys at the tomb. SURGIT.DE. TVMVLO.PETRA XPC
QVEM PETRA TEXIT.

5. The Descent into Hell. MORS HOMINĒ STRAVIT, DEVS HANC
LIGAT HVNC RENOVAVIT.

6. The Ascension. QVO CAPVT ASCENDO MEA.MEMBRA VENITE
SEQVENDO.

Inside the bowl the Agnus Dei (no enamel left).

Inside the lid half-length of Christ blessing. Background blue, with groups of three white dots. Colours: turquoise, green, grey, yellow, vermilion. On the bowl the figures are reserved, the haloes are blue, the ground of the medallions green, the spaces between, blue.

On the lid the figures of Christ are filled with flesh tone, others mostly reserved, diaperies of some enamelled, backgrounds of medallions dark blue, spaces between, green.

Other colours: turquoise, red, cobalt-blue, grey, yellow, green, white.

H. 18.5 cm. Diameter at lip of bowl 15.5 cm.

In the possession of Lord Balfour of Burleigh (on loan at the Victoria and Albert Museum, South Kensington).

Traditionally regarded as having belonged to Malcolm Canmore, King of Scotland, 1056–1092, it is stated to have been presented by Mary, Queen of Scots, to her faithful adherent, Sir James Balfour of Burleigh, from whom it has descended to its present owner.

Exhibited: Archæological Institute Meeting, Edinburgh, 1856; Art Treasures of the United Kingdom, Manchester, 1857; Special Loan Exhibition of Enamels on Metal, South Kensington, 1874,

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No. 889; Burlington Fine Arts Club, Exhibition of European Enamels, 1897, Case III, No. 48.

In the Catalogue of the Special Loan Exhibition, South Kensington, 1862, p. 75, is the following note: "Mr. Joseph Robertson, who has carefully investigated the Royal Inventories of the period, has sought in vain for any trace of this remarkable object among the possessions of the Crown. It may, however, possibly have been described in the *Inventair of the Queene Regentis Movables* received by Servay de Condé, valet de chambre to the Queen in 1562, under the item of enamelled objects: one lawer with a cowp and cover of copper ennamaillit." *Inventories of Royal Wardrobes*, etc., edited by T. Thomson, Edinburgh, 1855, p. 158.

Archibald Constable, "The Kennet Ciborium," in *Scottish National Memorials*, 1890, ascribes it to Alpais on the slender ground of the inscription commencing "sic alapis," and points out the Oriental character of the borders.

Starkie Gardner, "English Enamels," in *Some Minor Arts*, 1894, p. 73.

Falke und Frauberger, *Deutsche Schmelzarbeiten*, 1904, p. 92.

English or Northern French, 12th century.

No. 12. CIBORIUM AND COVER (The Malmesbury Ciborium).

PLATE 7

Champlevé enamel, having on the bowl six scenes from the Old Testament, typifying the six scenes from the Life of Christ on the cover. The scenes are enclosed in a continuous stem, which branches out into rich floral motives in the spandrels, and bears the inscriptions relating to each subject.

On the bowl—

1. Aaron with the ark and the rod that budded.

Inscribed in the medallion VIRGA; around: VIRGO.DVCEM.FERT.
VIRGA.NVCEM.NATVRA.STVPESCIT.

2. The sacrifice of Abel: Cain, Abel.

AGNVS.ABEL.MVNVS.AGNVM.PRIV(S).OBTVLIT.VNVS.

3. The rite of Circumcision. PRECESSIT.LAVACRVM.SACRA.CIRCVM-
CISIO SACRVM.

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4. The Sacrifice of Isaac : Isaac, Abraam,

LIGNA.PVER.GESTAT.CRVCIS.VNDE.TIPV.MANIFESTAT.

5. The Brazen Serpent : SERPENS.SERPENTES.XPC.NECAT.IGNIPO-
TENTES.

6. Samson fighting the Philistines : PHILISTIM.INIMICI.SAMSONIS.
GAZA CIVITAS in the medallion.

SAMSON.DE.GAZA.CONCLVSVS.AB.HOSTIBVS.EXIT.

On the cover—

1. The Nativity : VIRGO.MARIA.FVIT.QVE.DOMINVM.GENVIT.

2. The Circumcision : OFFERTVR.MAGNVS.NUNC.A.POPVLIS.DEVS
AGNVS.SIMEON. I.T.

3. The Baptism : BAPTIZAT.MILES.REGEM.NOVA GRATIA.LEGEM.

4. Carrying the Cross : SIC.A.LAPIS.CESVS.PIA.DVCITVR HOSTIA
IHESVS.

5. The Crucifixion : VT VIVAS MECVM FELIX HOMO DORMIO TECVM.

6. The Resurrection : SVRGIT DE TVMVLO PETRA XPC QVEM PETRA
TEXTIT.

Inside the lid half-length of Christ blessing.

Inside the bowl the Agnus Dei.

The colours are, on the bowl, turquoise-blue ground ; in the medallions, lapis blue border and turquoise centre with a white line between. On the lid, lapis ground, medallions green border, grey-blue centre with white line between. The figures on the bowl mainly reserved, on the lid partly enamelled, the figure of Christ always filled with pinkish flesh-tone. Other colours, red, yellow, grey and white.

H. 19 cm. Diameter of bowl 16.2 cm.

Pierpont Morgan Library, New York.

Traditionally said to have come from Malmesbury Abbey.

Collections : the Rev. W. J. Braikenridge, sold at Christie's, February 27th, 1908, lot 50, and Georges Hoentschel.

Exhibited : Special Loan Exhibition, South Kensington, 1862. No. 1101. Special Loan Exhibition of Enamels, South Kensington, 1874. No. 888. Burlington Fine Arts Club, Exhibition of European Enamels, 1897. No. 53. Coloured plate in illustrated catalogue.

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See André Pératé, *Collection Georges Hoentschel*, Paris, 1911, Plates 12-14.

Falke und Frauberger: *Deutsche Schmelzarbeiten*, 1904, p. 92.
English or Northern French, late 12th century.

No. 13. BOWL OF A CIBORIUM (The Warwick Ciborium).

PLATE 8, lower subject

Champlevé enamel with six scenes from the Old Testament in medallions formed by a meandering stem, which branches out into floral motives in the spandrels. The subjects are:

1. Moses and the burning bush.
 2. The sacrifice of Cain and Abel.
 3. The Circumcision of Isaac.
 4. Isaac bearing the wood for his sacrifice.
 5. The sacrifice of Isaac.
 6. Jonah issuing from the whale.
- Inside the Agnus Dei.

The following inscription runs round the rim below the border:

+QVI VELVD ARDEBAT RVBVS ET NŌ IGNE CALEBAT.
 +AGN' ABEL MVN' AGNV' PRIV'OPTVLIT VN'.
 +PRECESSIT LAVACRV SACRA CIRCVCISIO SACRVM.
 +LIGNA PVER GESTAT CRVCIS VDE TIPV MANIFESTAT.
 +TEPTAS TEPTAT' ISAAC ARIESQ' PARATVS.
 +REDITVR VT SALVVS QVE CETI CLAVSERA TALVVS.

Little colour remains in the bowl except some blue and red in the burning bush. In the foot the colours are lapis, turquoise, green, red, white, yellow, purple, black.

H. 12 cm. Diameter 20 cm.

Victoria and Albert Museum, South Kensington, M. 159—1919.

Found in a London brazier's shop in 1717.

Collections: G. Holmes, Esq., Deputy Record Keeper of the Tower of London. The Earl of Warwick, 1851. The ciborium was damaged by a fire at Warwick Castle in 1871.

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Exhibited: Art Treasures of the United Kingdom, Manchester, 1857. A coloured drawing was made by Vertue for Lord Coleraine and bequeathed by him to Mrs. Duplessis, who gave it to the Society of Antiquaries. This drawing cannot now be traced.

Reproduced in Henry Shaw: *Decorative Arts, Ecclesiastical and Civil, of the Middle Ages*, 1851, Pl. 6. Described by Albert Way, in the *Catalogue of Antiquities exhibited at the Meeting of the Archaeological Institute*, Edinburgh, 1856, as already having lost its enamel.

Starkie Gardner, *Some Minor Arts*, 1894, p. 73.

English (?), late 12th century.

No. 14. COVER OF CIBORIUM

PLATE 8, top subject

Copper, formerly gilt, and enriched with champlevé enamels now mostly missing. Figures with interlaced animals on alternate ribs. Colours, in the lower border green, in the borders round the ribs blue, graduating to white and red.

H. 5.5 cm. Diameter 16.3 cm.

British Museum (Edward VII gallery).

Collections: S. P. Cox, sold at Christie's July 8th, 1850, lot 8 bought by Webb.

English (?), 12th century.

No. 15. CROZIER (Carrand).

PLATE 3 A

Champlevé enamel. The spiral of the crook, in plain copper terminating in a dragon's head, is possibly an early (thirteenth century (?)) restoration. On the stem of the crook, below, figures of Virtues overcoming Vices, separated by an interlaced stem on which are the following inscriptions: CARITAS, INVIDIA; FIDES, IDOLATRIA; PVDICITIA, LIBIDO; LARGITAS, AVARITIA; CONCORDIA, DISCOR(DIA); SOBRIENTAS, LVXVRIA. Above, where the spaces between the branches become smaller, they are filled with fantastic animals. On the knop in circular compartments formed by branching foliage, (1) David rescuing the lamb from the bear; (2) David with his harp, anointed by Samuel; (3) David killing

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Goliath, and (4) cutting off his head. The following verses are inscribed on the stem round these scenes :

VRSE, CADIS, VERMI DATVS A PVERO, SI(C) INERMI+
 SCRIBE FABER LIMA. DAVID HEC FUIT VNCTIO PRIMI+
 HIC FVNDA FVSVS. PROPRIIS. MALE VIRIBVS VSVS.
 GOLIAS CECEDIT+DAVID HIC CAPVT ENSE RECIDIT+

The colours are lapis blue ground, brown, green, yellow, blue and white.

Signed on the socket below the knop, "FRATER WILLELMVS ME FECIT."
 H. 22.7 cm.

Museo Nazionale, Bargello, Florence. (Carrand Collection.)

Discovered in 1793 in the church of St. Père, Chartres.

Collections : M. Crochard, Chartres ; M. Douce ; Samuel Meyrick, England ; Carrand, Pisa and Florence.

Exhibited : Manchester, Art Treasures of the United Kingdom, 1857.

First published by Willemin and Pottier, *Monuments Français, inédits*, Vol. I, p. 21, Pl. XXX, 1839, where it is stated to have been found in the church of St. Père, Chartres, and is described as "crosse dite de Ragenfroi," but not actually stated to have been found in his tomb, as later writers affirm. Ragenfroi, Bishop of Chartres, 941-955, was the founder of the Abbey of St. Père, and anything discovered there would probably in the first instance be attributed to him. His tomb, however, was moved in 1531, and his original church had been burnt down in 1134, so that it is extremely unlikely that there was any connection between his remains and the crozier. Certainly it cannot have been produced until nearly two centuries after his death.

Rupin : *Œuvre de Limoges*, 1890, pp. 73-80, and Molinier, *Émaillerie*, 1891, p. 98, attribute it to Limoges.

Labarte : *Histoire des Arts Industriels*, 1865, Vol. III, p. 457, and A. W. Franks in *Art Treasures of the United Kingdom, Enamels and Glass*, ed. by J. B. Waring, 1858, p. 20, describe it as Rhenish.

Starkie Gardner, in Church, *Some Minor Arts practised in England*, 1894, p. 73, claims it as English.

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F. de Mély, *Gazette Archéologique*, 1888, pp. 109 *et seq.*, suggests Normandy as the place of its production.

A small casket in the treasury of the Cathedral of Troyes is decorated with very similar figures of Virtues overcoming Vices. The figures are surrounded by arcading and are reserved on an enamelled ground. The colours are green, brown, light blue and dark blue.

See A. Gaussen, *Portefeuille Archéologique de la Champagne*, 1861, Pl. 17. The analogy with our crozier is pointed out in Chapter XII, contributed by Eugène Le Brun. The casket was not originally in the treasury of the cathedral, but was presented by the Abbé Tridon to ensure its preservation. The lid is missing. Though described as Limoges, it is probably of the same origin as the crozier.

The combination of scenes from the life of David with Virtues overcoming Vices appears on the ivory book cover of the Psalter of Melissenda. See *British Museum Catalogue of Ivory Carvings*, 1909, No. 28.

English or Norman, 12th century.

No. 16. CASKET.

PLATES 4, AND 13 B AND C

Champlevé enamel, decorated with circular medallions containing figures of the arts and sciences; the name of each is inscribed on the band.

Front, left, a female figure seated, turning to the left, and a child holding a paper: GRAMATICA: ground blue, spandrils turquoise. Right: female figure playing a harp; man weighing scales, RETORICA—MVSICA. Ground green, spandrils dark blue. Right side: a woman suckling a child, NATVRA SCIENCIA; upper part of ground blue, bench white, yellow and green; below, mottled green and blue; spandrils turquoise. Back, left: two figures with mathematical instruments, ARISMETICA GEOMETRIA; ground green, seat white, grey-blue and red, lower part of ground mottled; spandrils dark blue. Right: two figures seated, one turning her back looking up, the other with an arrow proceeding out of her mouth, ASTRONOMIA DIALETICA; ground blue; bench yellow,

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green, reddish grey; lower part of ground mottled; spandrils turquoise. Left side: crowned figure seated on a throne holding shield and sceptre, PHILOSOPHIA; green ground, shield divided by green bands into three fields of blue, red and white, having the letters A.B.F. (?); spandrils dark blue. Lid decorated with scale pattern, diaper and foliage; colour here and in the foliage in the spandrils of the casket, green, yellow, white. Letters everywhere red.

H. 6.1 cm. W. 11 cm. D. 5.3 cm.

Victoria and Albert Museum, South Kensington, 7955, 1862.

From the Soltikoff Collection.

Soltikoff Sale, Paris, 1861, No. 92 (one of three similar caskets in the Sale).

English (?), late 12th or early 13th century.

No. 17. HENRY OF BLOIS PLAQUES.

PLATE 9

Two semicircular concave plaques, decorated with champlevé enamel, and fixed together in modern times in the form of a bowl. Above, a bishop kneeling holding his crozier and a shrine, inscribed HENRICVS EPISCOP. Below, two angels swinging censers. The ground, heads and hands reserved. The bishop's robe is grey-blue, his mantle green, his shoes and reliquary turquoise, wrist red. The angels' wings and draperies are grey-blue and green with red in the cloud bands and censer. The lines are filled with blue enamel. Inscribed round the edge:

+ARS AVRA GEMMISQ; PRIOR.PRIOR OMNIBVS AVTOR
DONA DAT HENRICVS VIVVS IN ERE DEO;
MENTE PAREM MVSIS & MARCO VOCE PRIOREM
FAMA VIRIS MORES CONCILIANTE SVPERIS
+MVNERA GRATA DEO PREMISSVS VERNI FIGVRAT:
ANGELVS AD CELVM RAPIAT POST DONA DATOREM;
NE TAMEN ACCELERET NE SVSCITET ANGLIA LVCTVS
CVI PXA (pax) VEL BELLVM MOTVSVE QVIES VE PER ILLVM:

Diameter 17.9 cm.

British Museum (Edward VII gallery).

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Bequeathed by the Rev. H. Crowe, 1852.

First published in *Gentlemen's Magazine*, December, 1813, Vol. LXXXIII, p. 545.

See H. P. Mitchell, *Burlington Magazine*, 1919, Vol. XXXV, p. 92.

The bishop Henry here represented has been identified with Henry of Blois, brother of King Stephen, and Bishop of Winchester, 1129–1171. Mr. Mitchell suggests that the shrine in the hands of the bishop contained the relics of St. Swithin which were translated in 1150, and that the present plaques formed the base of the new shrine. He attributes the work to Godefroid de Claire, and claims that the three plaques belonging to Lord Llangattock (on loan at the Victoria and Albert Museum) and the two in the collection of the late M. Martin Leroy, Paris, with subjects from Bestiaries, formed part of the same shrine.

See *Burlington Magazine*, Vol. 35, pp. 34 and 217.

Labarte, *Histoire des Arts Industriels*, 1875, Vol. III, p. 136, describes the plaques as Rhenish, or suggests that they may have been made in Paris by Lorraine artists who probably settled there after being called to St. Denis by Suger in 1145.

Falke und Frauberger, *Deutsche Schmelzarbeiten*, 1904, p. 72.

Mosan or English, middle 12th century.

No. 18. SEVEN PLAQUES WITH SCENES FROM THE LIVES OF ST. PAUL AND ST. PETER.

PLATES 10, 11, 12, 13 A

Champlevé enamel.

A.—St. Paul seated among a group of his Disciples.

Inscribed on the scroll: AD ROMANOS AD CHORINT (HIOS) AD PHILIPPENSES. Figures reserved on a ground of lapis blue. Other colours turquoise, green, grey, blue, white, purple and yellow.

H. 8.6 cm. W. 12.7 cm.

Metropolitan Museum, New York (Pierpont Morgan Collection).

From the G. Hoentschel and S. Bardac Collections. Reproduced in André Pératé, *Catalogue of the Hoentschel Collection*, Paris, 1911, Pl. III.

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B.—The Conversion of St. Paul. Inscribed on the scroll: SAVLE. SAVLE Q'D ME P(ER)SEQVERIS. The figures are reserved on a ground of dark blue.

H. 8.6 cm. W. 12.7 cm.

Lyon Museum, No. 188 in Catalogue of 1887. Acquired in 1880.

C.—St. Paul let down in a basket from the walls of Damascus. Inscribed above: A. FR(ATR)IBVS DIMISSVS.E(ST).IN.SPOTA. Figures reserved on green ground. Other colours turquoise, lapis, purple, yellow and white.

Patches of enamel wanting.

H. 8.5 cm. W. 12.7 cm.

Victoria and Albert Museum, South Kensington.

M. 312—1926.

From the John Edward Taylor Collection.

Christie's Sale Catalogue, July 1st, 1912, lot 62, Pl. 44.

Exhibited: Burlington Fine Arts Club, Exhibition of European Enamels, 1897, Case I, No. 8. Illustrated Catalogue, Plate III.

D.—St. Paul disputing with the Greeks and Jews. Inscribed on the scrolls: DISPV TABAT CV(M) GRECIS & REVINCEBAT IVD(ÆOS). Figures reserved in metal on lapis blue ground. Other colours green, turquoise, purple, white, yellow. Slightly disfigured, chiefly in the two heads nearest the right, by modern engraving.

H. 8.6 cm. W. 12.7 cm.

Victoria and Albert Museum, South Kensington, 223—1874.

From the John Webb Collection.

E.—Christ giving the keys to St. Peter with St. John standing by. Inscribed on the scroll held by Christ: DO TIBI CLAVES REGNI CELOR (VM), and on the scroll held by St. Peter: TV ES XRS FILIV(S) DI VIVI. The figures are reserved on a green ground, the haloes of the apostles are turquoise, that of Christ dark blue.

H. 8.5 cm. W. 12.7 cm.

Dijon Museum. Collection Trimolet, No. 1249. The Trimolet Collection was given to the Dijon Museum in 1878.

F.—St. Peter and St. Paul before an Emperor accompanied by two

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figures. Inscribed on the scroll held by St. Peter: HIC E(ST) FILIV(S) DI., and on that held by the figure in front of him: EGO SVM PRIMA VIRTVS. Figures partly reserved on a ground of blue; other colours purple, green and white.

H. 8.5 cm. W. 12.7 cm.

Dijon Museum. Collection Trimolet, No. 1250. Same provenance as E.

G.—St. Peter essaying to walk on the water, succoured by Christ. Inscribed on scroll: MODICE. F.(IDEI) Q(VA) R(E) DVBIT(ASTI). Figures reserved on a ground of dark blue. Other colours turquoise, green, grey-blue, white, purple.

Border much restored.

H. 8.5 cm. W. 12.7 cm.

Germanisches Museum, Nuremberg (K.G. 609).

Provenance not recorded.

Though the inscription is taken from Matthew xiv. 31, the treatment of the scene, with the disciples fishing, appears to correspond more to the Miraculous Draught as described in John xxi.

The seven plaques undoubtedly belong together and may have formed part of an altarpiece or piece of church furniture in a church dedicated jointly to St. Peter and St. Paul.

See *Burlington Magazine*, Vol. XLIX, October 1926, p. 161. "English Enamels," by the late H. P. Mitchell, and Vol. LIII, December, 1928, p. 276, "A group of early enamels, possibly English," by Tancred Borenius and M. Chamot.

English or Mosan, late 12th or early 13th century.

No. 19. ST. JAMES THE LESS AND ST. JUDE.

PLATE 14, left-hand subject

Plaque in champlevé enamel representing the two apostles seated under coupled arches facing one another. The heads, hands and feet are reserved in metal, the ground diapered with cross-hatching and a circular punch. St. James wears a robe of yellow and green and a mantle of light blue, his nimbus is turquoise blue and purple; he holds a desk on his knees and a scroll inscribed "JACOBVS DEI & DNI

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$\overline{\text{NRI}} \overline{\text{NRI}} \text{IH}'\text{V} \overline{\text{XRI}} \text{SERVVS.}$ St. Jude wears a robe of blue and a mantle of purple, his nimbus is blue and green, he holds an open book inscribed: " $\overline{\text{IVDAS IESV XRI}} \text{SERVVS.}$ " The nimbi and robes are edged with white, the columns and footstools mottled with variegated colours.

H. 13.6 cm. W. 10.4 cm.

British Museum (Edward VII gallery).

Purchased in 1850 from Mr. J. Webb.

Published by Falke und Frauberger, *Deutsche Schmelzarbeiten*, 1904, p. 78, as German.

H. P. Mitchell, *Burlington Magazine*, October 1926, p. 161, claims it to be English.

Tancred Borenius and M. Chamot, *Burlington Magazine*, December, 1928, Vol. LIII, p. 276.

Probably English, 12th or early 13th century.

No. 20. CHRIST SEATED IN THE ACT OF BLESSING,
BETWEEN TWO ANGELS. PLATE 14, right-hand subject

Quadri-lobed plaque of champlevé enamel, enclosed by a circular band, inscribed with a leonine distich:

$\text{SVM.SINE.PRINCIPIO.DEVS.OMNIBVS.OMNIA.FIO.}$

$\text{CVNCTA.REGENS.TENEO.IVRE.REPLETA.MEO.}$

The heads, hands and book are reserved in metal, the ground is cross-hatched with a circular punch. The colours are yellow, green, violet, lapis and turquoise blue; the robes are edged with white.

Diameter 9.8 cm.

Louvre (Galerie d'Apollon).

Acquired in 1828 with the Revoil Collection. No. 34 in M. Marquet de Vasselot's *Catalogue sommaire de l'orfèvrerie de l'émaillerie et des gemmes*, 1914.

Reproduced by Tancred Borenius and M. Chamot in "On a group of Early Enamels, possibly English," *Burlington Magazine*, December, 1928, Vol. LIII, p. 276, where its connection with the preceding plaque of St. James and Jude in the British Museum is established.

Probably English, 12th or early 13th century.

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No. 21. THREE MEDALLIONS FROM WARDEN ABBEY.

PLATE 15 A, B AND C

(a) Angel holding a shield bearing a crozier and the crowned initials W.A. in copper gilt relief, on a ground of blue champlevé enamel decorated with a cloud band in white.

Enamelled surface 5 cm. in diameter.

(b) The Virgin and Child under a canopy in copper gilt relief on a ground of red champlevé enamel with dark blue in the shields, which bear the arms of Warden Abbey, three pears or on azure.

Enamelled surface 5.7 cm. in diameter.

(c) The Crucifixion, with the Virgin and St. John in copper gilt, relief against a ground of blue champlevé enamel, on which two croziers and the initials W.A. are reserved.

Enamelled surface 6 cm. in diameter.

British Museum (Edward VII gallery).

Found near Shefford, Beds, and purchased in 1853.

(a) and (b) were shown at the Paris International Exhibition, 1867.

See Paul Mantz. *Gazette des Beaux-Arts*, 1874. "Orfèvrerie Anglaise," p. 18.

English, 15th century.

No. 22. RELIQUARY.

PLATE 15 D

Copper gilt; the casket roughly engraved with figures of saints over which figures in relief were at one time fixed. On the front of the lid St. George slaying the Dragon and the princess kneeling, partly enamelled in sealing-wax red and black.

Total height 15 cm. W. 11.5 cm. Depth 6.6 cm. Enamelled portion of lid, H. 5.3. W. above 5.7, below 10 cm.

Victoria and Albert Museum, South Kensington, 634—1870.

See J. C. Wall, *Shrines of British Saints*, 1905, Plate VI.

English, 15th century.

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No. 23. ANOINTING SPOON.

Silver gilt, the stem enriched with filigree and circular medallions which may have been decorated with enamel; set with four pearls.

L. 26 cm.

The Jewel House, Tower of London.

First reproduced in an engraving of the Regalia in Sandford's *History of the Coronation of James II*, 1687.

Henry Shaw, in *Dresses and Decorations of the Middle Ages*, 1848, Plate 18, restores the stem with blue and green enamel, but says that no trace of it then remained.

C. J. Jackson, "The Spoon and its History," in *Archæologia*, Vol. 53, 1892, Plate V.

C. J. Jackson, *History of English Plate*, 1911, p. 481.

E. Alfred Jones, *The Old Royal Plate in the Tower of London*, 1908, Pl. I.

Younghusband and Davenport, *Crown Jewels*, 1919, Pl. XIV.

"A silver gilt spoon weighing 3 oz." is mentioned in the list of Regalia destroyed in 1649. In a list of new Regalia provided for the coronation of Charles II, dated February 23rd, 1684-5, there is an entry of £2 for silver and workmanship for the anointing spoon poiz. 3 oz. 5 dwt. It is possible that neither of these entries refers to the present spoon, which may have escaped destruction and been used for the coronation of James II. Its present weight is 3 oz. 8 dwt. On the other hand, the £2 may have been spent on restoration. It has been heavily gilded in recent times. Younghusband and Davenport describe the surface formerly enamelled as "champlevé, not filigree," but as the foundation is silver gilt, it is more likely cloisonné, or an early form of translucent. As King John's regalia were lost in the Wash, it may have been made for the coronation of Henry III. The spoon and the Ampulla are stated to have survived the theft of the regalia in 1303.

English (?) early 13th century.

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No. 24. COVERED CUP (King John Cup).

PLATE 16, left-hand subject

Silver gilt, decorated with translucent enamel, the cup divided into 5 compartments, each having two figures, a lady and a man, in hunting attire; similar figures on lid and foot. Colours blue, dark blackish blue (restored?), green, yellow and pink. Ball and spike at the top of lid not original.

Total height 38 cm. Cup alone 28 cm. Diameter at lip of cup 11 cm.

The Corporation of King's Lynn, Town Hall, King's Lynn.

On the base of the foot are the following inscriptions:

New enamelled in 1692 N. Green.

New enamelled and gilded in 1750 John Goodwyn, Mayor.

New enamelled gilded and repaired 1770. Sam. Brown, Mayor.

Re-enamelled gilt and repaired 1782 Edw. Everard, Mayor.

John Bagge Mayor 1711.

See John Carter, *Specimens of Ancient Sculpture and Painting*, 1786, Vol. II, p. 1.

Starkie Gardner in *Some Minor Arts*, 1894, p. 75.

C. J. Jackson, *History of English Plate*, 1911, Vol. I, p. 111.

Holcombe Ingleby, *The Treasures of Lynn*, 1924, p. 36.

First mentioned in the Corporation list of plate in 1548. Traditionally known as the King John Cup, but having no connection with that king unless it was made from part of the treasure lost in the Wash and recovered in the fourteenth century, though no record of such a recovery exists.

Probably named after him as the monarch who had had the closest connection with the Corporation.

Exhibited: Manchester, Art Treasures of the United Kingdom, 1857; Paris International Exhibition, 1867.

English, 14th century.

No. 25. MOUNT OF THE BRUCE HORN.

PLATE 16, right-hand subject

Silver, enriched with translucent enamel, on an ivory horn. The enamelled plate at the lip is 2.5 cm. wide. The broadest encircling band is 6.5 cm. deep and is divided into 16 compartments under Gothic

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arcading; in the central one a king is seated, on the left a bishop, on the right a forester, the remaining compartments contain hounds, stags, a unicorn, a hind, a hare, a fox, and a seated lion. The next band 5.7 cm. deep contains similar animals. The third band is an eighteenth-century restoration. Each of the 14 bosses of the belt has a shield of arms enamelled argent 3 lozenges within a double treasure flory and counter flory gules. The central boss has a lion, a stag, a butterfly, and a bird.

Enamel mainly gone; traces of blue remain.

Total length of horn 66 cm. Diameter at lip 14 cm.

In the possession of the Marquess of Ailesbury, Savernake.

Reproduced in the pedigree of the Seymour family, 1604.

The Seymours were bailiffs and keepers of Savernake since Henry II. The horn was probably the tenure horn of Savernake forest and descended to the Bruces who became Marquesses of Ailesbury in 1821.

See *Archæologia*, Vol. III, 1775, Pl. VI.

A. W. Franks in *Art Treasures of the United Kingdom*, 1858, pp. 27, 28.

C. J. Jackson, *History of English Plate*, 1911, Vol. II, p. 589.

Exhibited: Special Loan Exhibition, South Kensington, 1862, No. 215.

Starkie Gardner in *Some Minor Arts*, 1894, p. 75.

W. Maurice Adams, *Sylvan Savernake*, 1903, p. 27.

English, 14th century.

No. 26. HINGED BAND, POSSIBLY A GIRDLE. PLATE 20 B

Decorated with crystals, pearls, green glass pastes and 17 plaques of translucent enamel, representing animals and trees. Colours: blue background, green, pink, and yellow. Five strips, four of which measure between 24 and 25 cm. in length, the fifth, which has lost all its enamels, measures 29 cm. in length; sixteen of the enamel plaques are 1.5 cm. square. One is 1.8 cm. H. by 1.3 W.

New College, Oxford.

Formerly thought to have belonged to the Mitre of William of Wykeham, bequeathed by him to New College in his will dated July 24th, 1403. Mounted with the remains of the mitre in 1907 under

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the direction of W. H. St. John Hope. The band is obviously secular and may have formed a lady's girdle.

See *Archæologia*, LX, p. 465.

C. J. Jackson, *History of English Plate*, 1911, p. 378.

H. Clifford Smith, *Jewellery*, 1908, p. 96, Pl. XV.

Joan Evans, *English Jewellery*, 1921, p. 46, Pl. XI.

No. 27. FOUR PLAQUES.

Translucent enamel on silver representing animals and trees ; blue ground ; colours : green, yellow, pink.

1.5 cm. square each.

Victoria and Albert Museum, South Kensington. 229—1874.

Apparently from the band belonging to New College, Oxford, or a similar one. They are identical with the plaques still remaining on the band.

See previous number.

English, 14th century.

No. 28. CASE FOR PERFUMES.

PLATE 18 A

Silver gilt enriched with translucent enamel. On one side a knight receiving his lance from a lady at the gate of a castle. On the other a knight on horseback slaying a wild man. Below, the wild man asleep. At the sides the inscription "Ave Maria gracia ple(na)." The ground cross-hatched with a dot covered with green enamel. Other colours: blue, yellow, pink, grey.

H. 5.6 cm. W. 5 cm. Thickness 2 cm.

Victoria and Albert Museum, South Kensington. 218—1874.

Joan Evans, *English Jewellery*, 1921, p. 35, Pl. XI.

English, middle of 14th century.

No. 29. TRIPTYCH.

PLATE 19

Silver with translucent enamel. Inside, in the centre the Resurrection, on left wing the mocking and scourging, on the right the Descent from the Cross, and Christ bearing the Cross. Outside in the centre

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the Crucifixion ; on the left, above, the three Marys at the Tomb ; below, the Descent into Hell ; on the right, above, Christ appearing to Mary Magdalen, below, to Thomas. The scenes in the wings are enclosed in lobed compartments. Background blue, engraved with a diaper. Colours: green, pink, yellow, grey, and brown. In the arcading, opaque red.

H. 6.5 cm. W. 11.2 cm.

Victoria and Albert Museum, South Kensington. Salting Collection, M. 545—1910.

Exhibited: Burlington Fine Arts Club, Exhibition of European Silver, 1901. Catalogue, Pl. V, Fig. 2.

English, 14th century.

No. 30. TRIPTYCH.

PLATE 18 C

Silver with translucent enamel. Inside, in the centre, above, the Ascension, below, the Crucifixion and the Descent from the Cross. Left wing, Annunciation and Nativity ; right wing, Education of the Virgin, St. Catherine, and St. Margaret. Outside centre, above, Virgin in glory surrounded by angels and the Coronation ; below, the Adoration of the Magi ; left wing, the Flagellation and Christ bearing the Cross ; right side, the Descent into Hell, the Resurrection. The colours are: the background inside blue, outside green ; other colours: green, yellow, pink, brown ; in the arcading, opaque red.

H. 7.6 cm. W. 13 cm.

Victoria and Albert Museum, South Kensington, 48—1867.

Exhibited at the Special Loan Exhibition, South Kensington, 1862, No. 1067, lent by Sir R. Rokewood Gage, Bart.

English or Flemish, 14th century.

No. 31. DIPTYCH.

PLATE 17 A AND B

Silver with translucent enamel. Inside, left wing, above, the Annunciation ; below, the Adoration of the Magi ; right wing, the Crucifixion. Outside left, above, the Ascension ; below, the Resurrection ; right, above, the Coronation of the Virgin ; below, St. Christopher and

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St. George. Colours: blue background, yellow, pale green, green, pink, pale blue and grey. The enamel in the Ascension scene is somewhat damaged.

H. 4 cm. W. 6.4 cm.

Victoria and Albert Museum, South Kensington. Salting Collection, M.544—1910.

From the Spitzer Collection.

Exhibited at the Burlington Fine Arts Club, 1897.

English, 15th century.

No. 32. DIPTYCH.

PLATES 17 F AND 18 B

Silver gilt enriched with translucent enamel. Inside, left, the Resurrection; right, the Nativity. Outside, St. John the Baptist and St. Michael. Colours: blue ground, green, brown, pink, yellow. The figures on the outside reserved, the lines filled in with niello or black enamel, the medallion with the Agnus Dei has a red opaque background.

H. (without crocket) 5 cm. W. 6.8 cm.

Victoria and Albert Museum, South Kensington, 215—1874.

Exhibited: Burlington Fine Arts Club Exhibition of European Silver, 1901, Illustrated Catalogue Plate 5, 1.

Joan Evans, *English Jewellery*, 1921, p. 35, Pl. XI.

English, 14th century.

No. 33. DIPTYCH.

PLATE 17 E

Silver gilt enriched with translucent enamel. Inside, left, the Annunciation; right, the Coronation in silver gilt relief on a background of enamel; above, under arcading, figures of saints and angels in enamel. Blue ground. Colours: yellow, pink, and green. Outside, St. John the Baptist and St. John the Evangelist, enamel gone except for a trace of blue in the background. Inscription round the sides taken from St. John i. 6, 14.

H. 4.4 cm. W. 5.4 cm.

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Victoria and Albert Museum, South Kensington, 212—1874.

From the Webb Collection.

Exhibited: Burlington Fine Arts Club, Exhibition of European Silver, 1901. Illustrated Catalogue, Plate 5.

English, 14th century.

No. 34. HALF OF A DIPTYCH.

PLATE 17 C AND D

Silver gilt enriched with translucent enamel. Obverse, the Annunciation. The Virgin's dress is yellow, her mantle pink with green lining; the angel's robe is pink, mantle blue with yellow lining, wings blue, pink, and yellow. The ground is engraved with a pattern of conventional foliage and covered with blue enamel. Reverse, the Death of the Virgin, a dramatic composition. The ground similar to the preceding one; other colours used are green, lemon-yellow and orange-yellow, pink, mauve and grey. Canopies and haloes are opaque red.

H. 5.7 cm. W. 4.3 cm.

Victoria and Albert Museum, South Kensington. 216—1874.

From the Webb Collection.

English, 14th century.

No. 35. CROZIER OF WILLIAM OF WYKEHAM.

PLATE 20 C

Silver gilt decorated with translucent enamel. The staff is covered with silver panels stamped with a pattern of lilies on alternate blue and green ground. Little of the enamel remains on the staff. The knop is richly decorated with canopy work, in which the ground is alternate blue and green enamel. The crook proper is decorated with 10 panels of enamel, with angel playing musical instruments, on each side. The colours are blue ground, green, yellow, orange, pink, and mauve.

Total length of staff 206 cm. (6 ft. 9 in.). Length of crook from the commencement of the canopy work 75 cm. Diameter of crook 20 cm. Width of knop 12 cm.

New College, Oxford.

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Bequeathed to New College by William of Wykeham in his will dated 24th July, 1403.

Repaired in 1753 and in 1907.

Exhibited: Manchester, Art Treasures of the United Kingdom, 1857.

See John Carter: *Specimens of Ancient Sculpture and Painting*, 1786, Vol. I, p. 47. The drawing made in 1785 shows all the crockets in position and only the kneeling figure inside the crook. The curved strip of copper supporting the platform with the group of the Annunciation must be a later addition. The group itself may come from the little structure above the canopies, which now shows bare walls.

See *Archæologia*, Vol. LX, 1906, p. 465.

C. J. Jackson, *History of English Plate*, 1911, Vol. I, p. 114.

M. Marquet de Vasselot in Michel, *Histoire de l'Art*, Vol. 4, p. 986, ascribes it to an Italian origin. The architectural character of the structure forming the knop is enough to disprove this. It is utterly un-Italian, and has been rightly compared to the architecture of Waltham Cross. Mr. Lethaby (see *Archæologia*, *op. cit.*) suggests that it may be the work of a London goldsmith who drew his inspiration from Cheap Cross, which, to judge by the remains preserved in the Guildhall Museum, closely resembled Waltham Cross. An earlier date than that of William of Wykeham (Bishop of Winchester, 1367-1404) has been suggested for the crozier, but not definitely established.

English, 14th century.

No. 36. JEWEL OF WILLIAM OF WYKEHAM. PLATE 20 A

Gold in the form of the letter M with a group of the Annunciation between the bars. The angel's wings are covered with green translucent enamel, the lily is white, the leaves green.

H. 5.7 cm. W. 4.6 cm.

New College, Oxford.

Probably bequeathed by William of Wykeham with the rest of his episcopal ornaments, though not mentioned in his will.

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New College was dedicated to the Virgin of the Annunciation.

See Rashdall and Rait, *History of New College*, 1898.

Archæologia, LX, 1906, p. 465.

C. J. Jackson, *History of English Plate*, 1911, Vol. I, p. 119 (repr.).

H. Clifford Smith, *Jewellery*, 1908, p. 97, Pl. XV.

Joan Evans, *English Jewellery*, 1921, p. 76, Pl. XI.

English, late 14th century.

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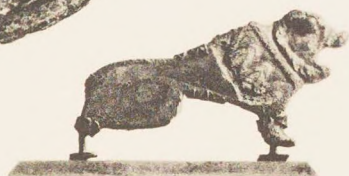
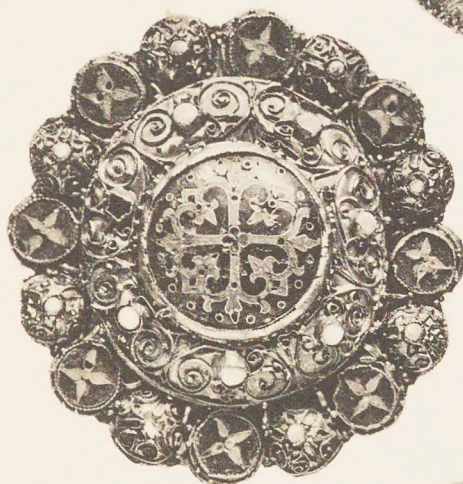
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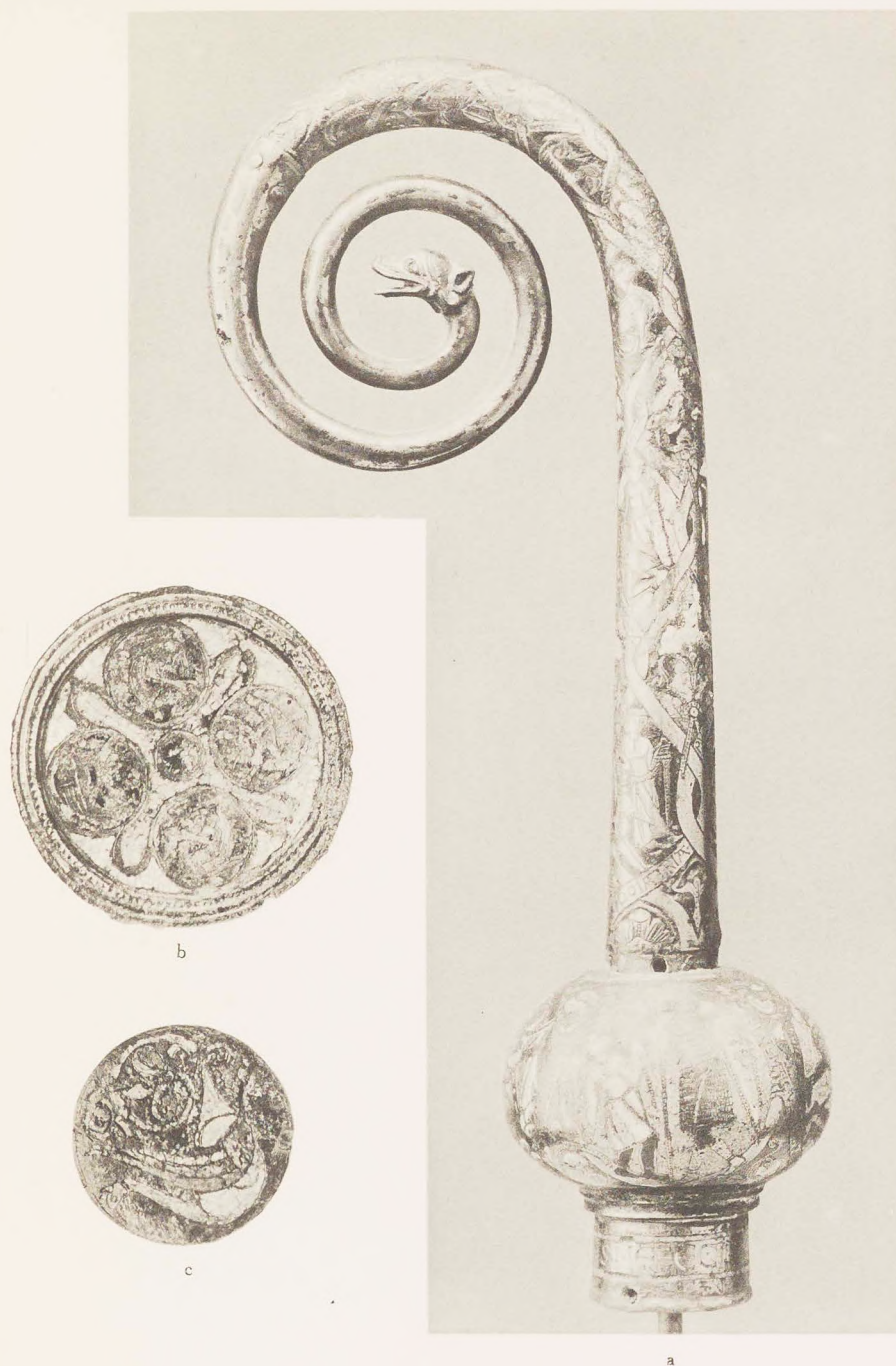
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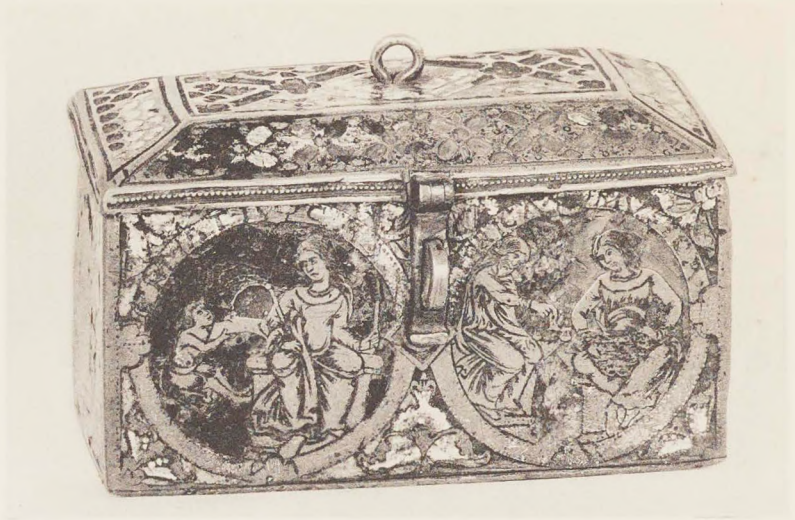
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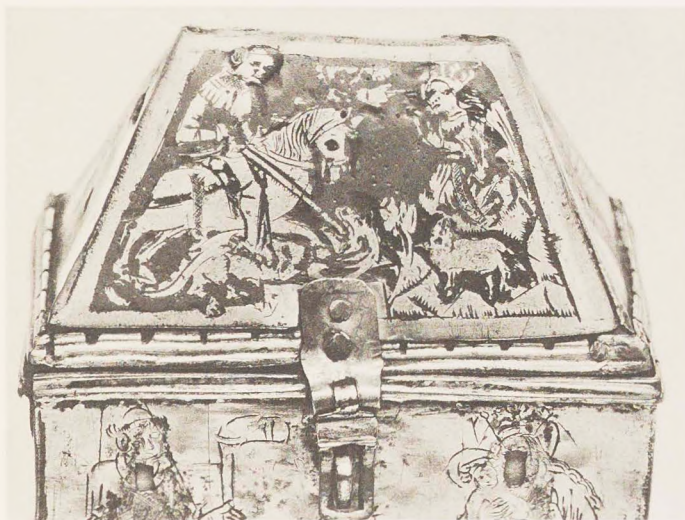
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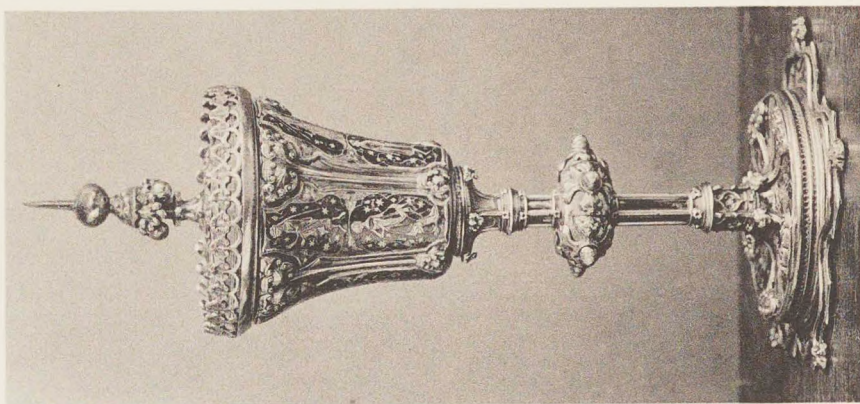
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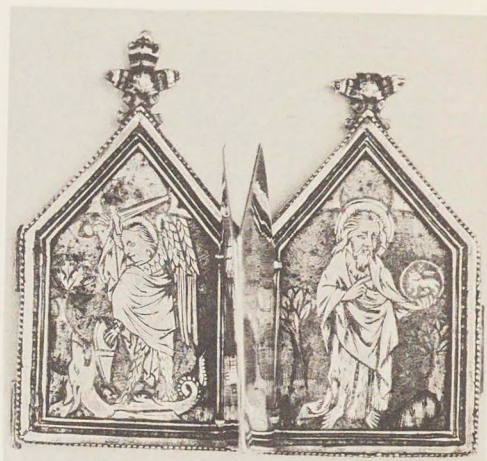


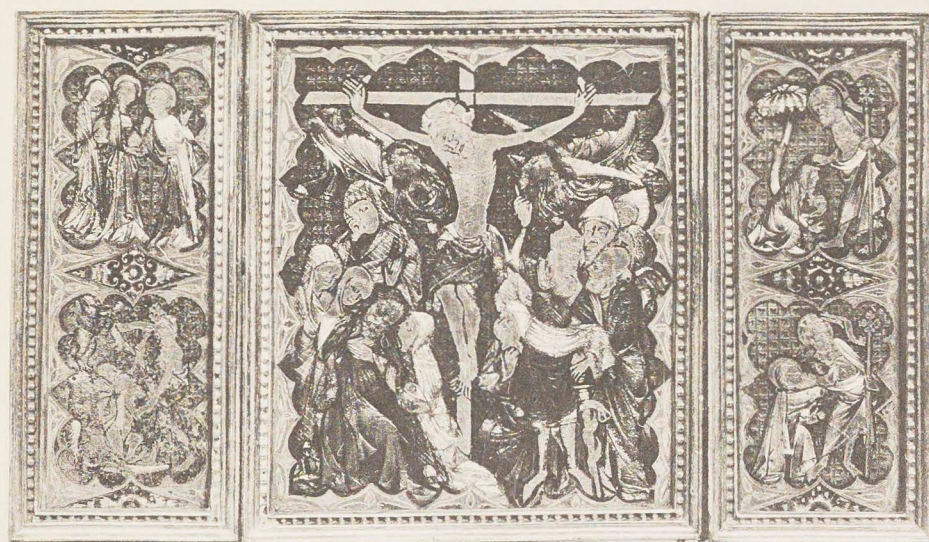
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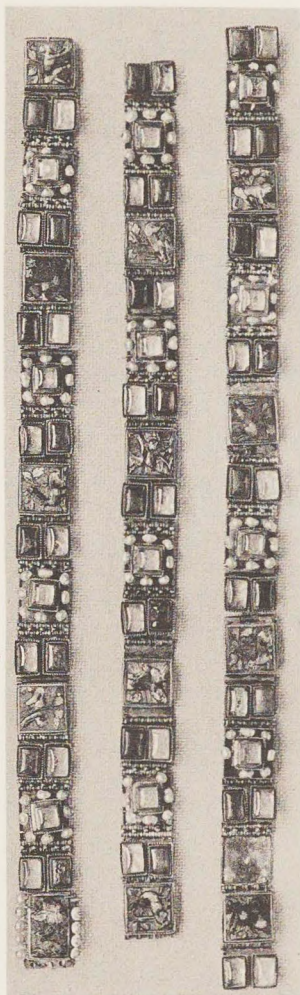




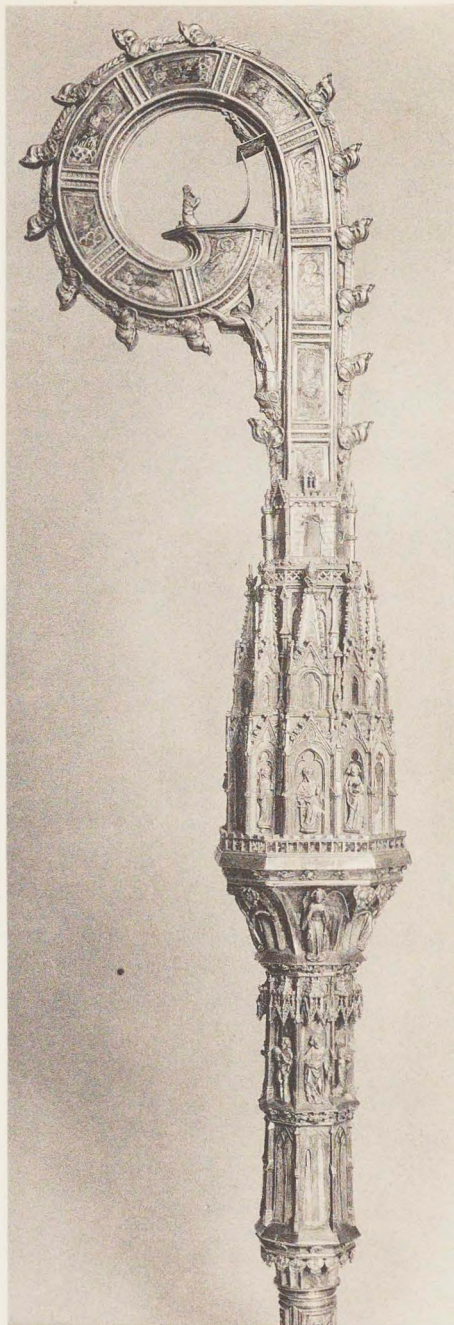




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